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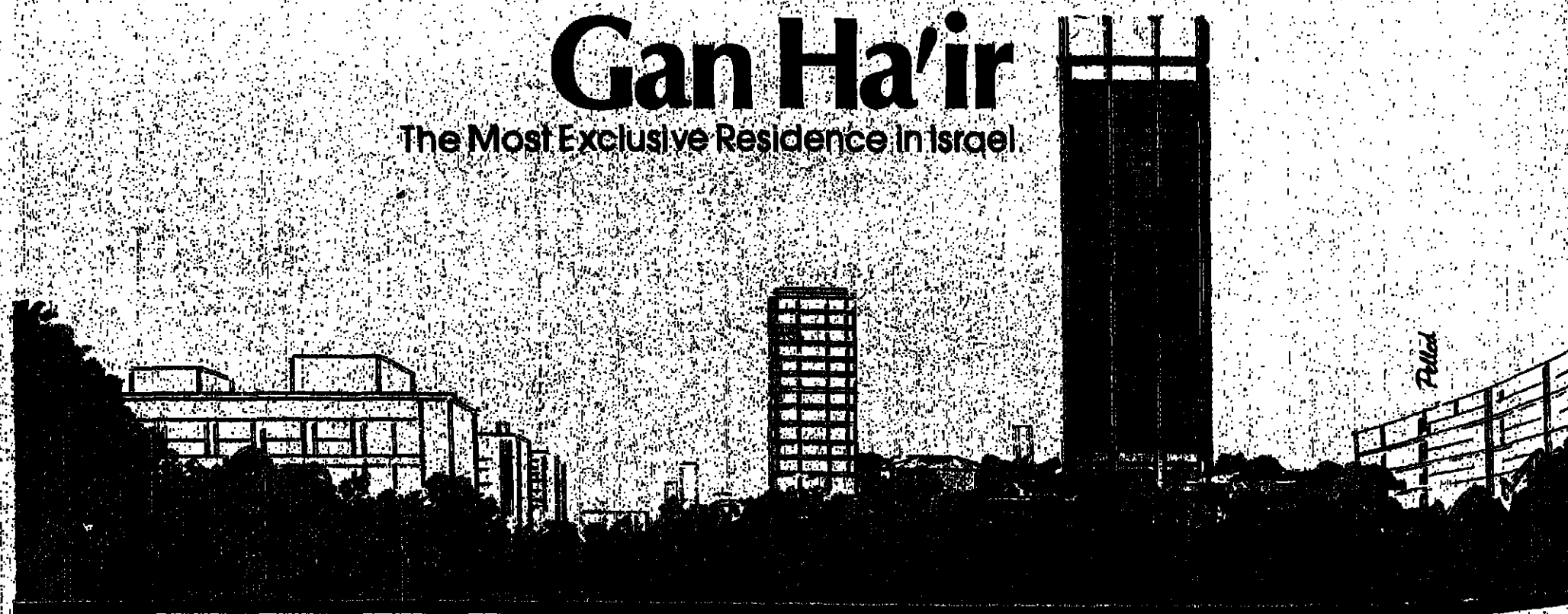
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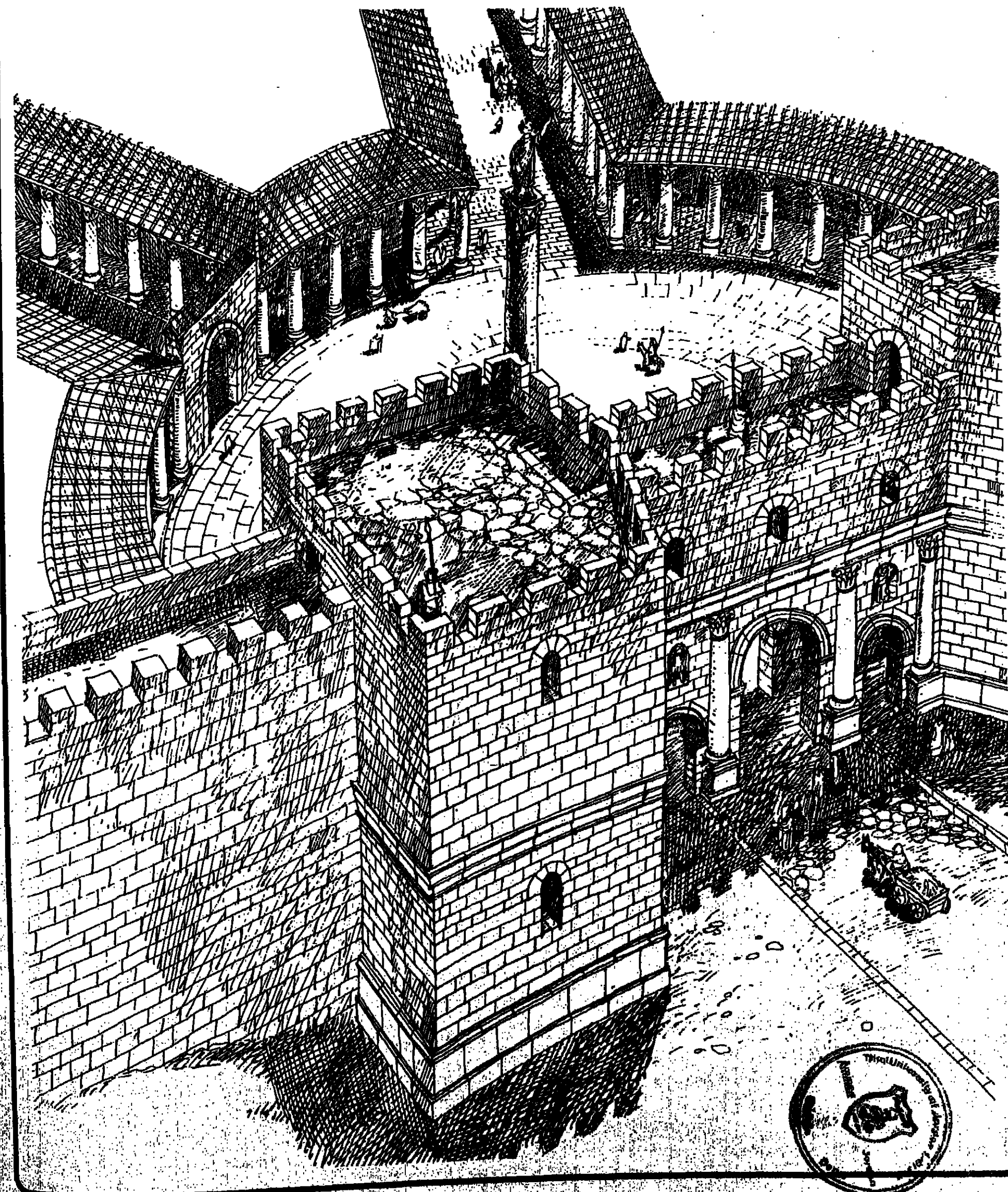
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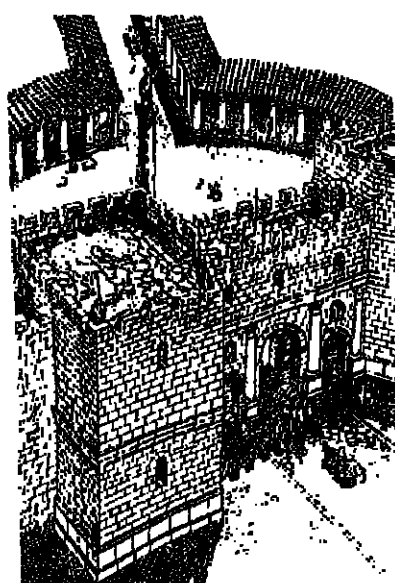


THE JERUSALEM  
**POST**  
MAGAZINE

Friday, October 5, 1984







On the cover - The Damascus Gate, as it appeared during Roman times.

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## A CONCERT AND SYMPOSIUM WILL BE HELD IN MEMORY OF JAMIE LEHMANN ז"ל

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"Mishneh Torah - (The Early Printed Editions)" In commemoration of the 850th anniversary of the birth of Maimonides - by Prof. Eliezer Hurvitz, Research Director Manfred and Anne Lehmann Foundation  
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THE FIGHT for the body politic is over, but the struggle for the soul is just beginning. Histadrut elections must be held in April next year, and all indications point to an encounter of unprecedented ferocity.

Both Labour and the Likud are well aware of what is at stake. The Histadrut, for all its faults, is the core of the labour movement. A Labour Party that does not control the Histadrut is "labour" in name only; at the same time, the Likud can never convincingly claim to represent the country's workers until it wins control of the workers' institutions - namely, the Histadrut empire.

Both Labour and the Likud have ready explanations for the paradox of Likud success among blue-collar workers in recent Knesset elections, while the same votes have remained largely pro-Labour in Histadrut elections. Likud officials explain that the voters tried to preserve a balance; they did not want to entrust both the government and the Histadrut to the Likud.

Labour men, on the other hand, point to the successful separation of image between the party in the Knesset and in the Histadrut. No matter what the voters think of Labour on a national level, they say, the Histadrut leadership is tried and trusted.

Despite the superficial confidence, neither party is taking any chances. Election headquarters will be established after the High Holy Days, and the workers will soon be saturated with their four-yearly dose of information and propaganda. With the government suspended in a unity limbo, control of the Histadrut has become a crucial priority for both parties.

FIRST, a few facts worth remembering: The Histadrut's membership stands at about 1.5 million, out of a total population of some 4 million. More than three-quarters of the population belongs to Kupat Holim, the Histadrut health fund, and some 80 per cent of all salaried workers belong to one of the Histadrut's pension funds. Companies owned by Hevrat Ha'Ovdim, the Histadrut holding company, produce about 25 per cent of Israel's gross industrial output.

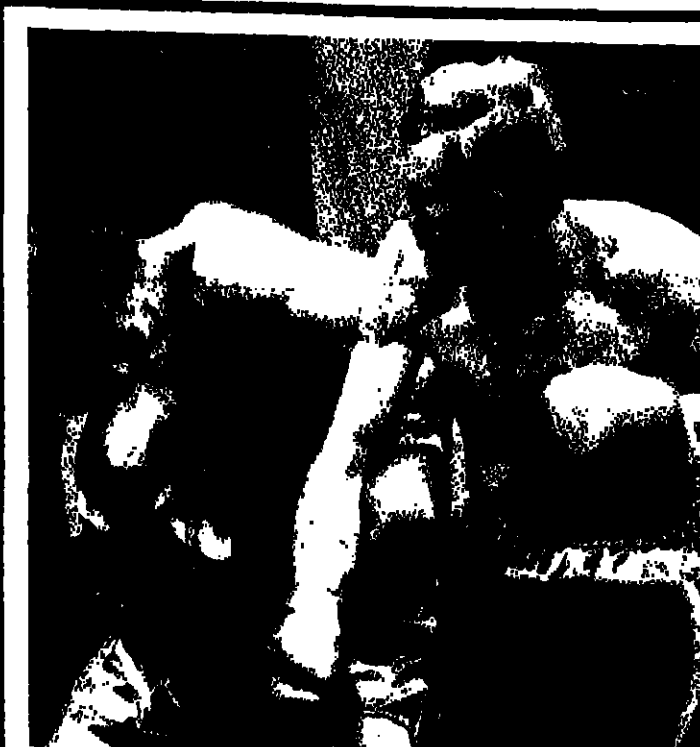
In short, next to the government, the Histadrut is the largest and most influential single factor in Israel's economic and social life.

Since its inception in December 1920, the Histadrut has been dominated by the labour parties. In the 1981 Histadrut elections, the Alignment won 62 per cent of the vote and the Likud 26 per cent, with the rest being shared by five smaller parties. The Likud believes that the ratio will soon change.

"The day is not far off when the Likud will form the central committee and the (Hevrat Ha'Ovdim) management committee - possibly even after these elections," says Ya'acov Shamai, head of the Blue-White (Likud) faction in the Histadrut.

Shamai is not waiting until the Histadrut elections to get his share of the pie. Last week, after it became clear that Labour and the Likud would form a national unity government, he shot off letters to Histadrut Secretary-General Yisrael Kessar, Prime Minister Shimon Peres and Foreign Minister Yitzhak Shamir, demanding that the Likud be given immediate representation on the central and management committees. Kessar turned him down point blank, he says. Peres did not reply, and Shamir invited him over for a discussion.

Shamai promised to take the matter up with Peres, and I expect a



## BLUE-COLLAR BATTLEFIELD

The next open conflict between the two big parties can be expected in the Histadrut. And while the labour federation elections are still more than six months away, Labour and the Likud are already sharpening their swords. The Post's ROY ISACOWITZ reports.

reply within a few days," says Shamai. He adds that Shamir fully supports the demand, believing that Histadrut power should have been shared years ago. Shamai is confident that the problem will be sorted out on the national level.

ONE GETS the impression that Shamai does not quite know whom he is dealing with. Kessar might walk like Groucho Marx and crack almost as many jokes, but he is no pushover.

In a sharp and caustic speech at the Labour Party bureau two weeks ago, the feisty secretary-general made it clear that the only government will not have a Histadrut puppy licking its toes. "We will not be the government's prisoners," he said in a speech which participants described as "an exhibition of true leadership."

Kessar is adamantly opposed to

the Likud's participation in the Histadrut's leadership, and it is highly unlikely that he will allow Peres or Shamir to change his mind.

Firstly, says Kessar, the numbers in the Histadrut are not comparable with those in the Knesset, and there is no pressing need to find a way out of an untenable situation. On the contrary, he continues, Labour has a clear majority in the Histadrut, and has the support of a majority of workers for its policies.

Secondly, and most importantly, Kessar continues, the Likud "does not accept the 'comprehensiveness' of the Histadrut - its combining of trade union, economic and social functions."

"I'm surprised they even asked," he says. "It's like someone who hates you saying, 'give me the strength to destroy you.' How could I agree?"

(Left) Secretary-General Yisrael Kessar. (Right) Likud's Ya'acov Shamai.



Kessar acknowledges that the Likud has softened its tone in recent years - "for reasons of public relations" - but maintains that the Likud's intention is still to split up the labour federation.

It is a charge that Shamai denies heatedly. The Likud has no intention of splitting the Histadrut, he says, though it does have substantial ideological differences with Labour: "We can't accept a situation in which, on the one hand, the trade union department fights for the rights of the workers, while on the other, the secretary-general also controls Hevrat Ha'Ovdim, which is the country's largest employer after the government."

WHEREVER ECONOMIC (Hevrat Ha'Ovdim) interests conflict with those of the trade unions, the economic interests prevail, says Shamai. He calls for "separation" of the trade union and commercial networks, with both functioning as separate authorities under separate managements within the framework of the general Histadrut. In reply, Kessar charges that "separation" is just a euphemism for splitting up.

Whether or not the two factions form "national unity" central and management committees - and not even the Likud people are prepared to lay money on that happening - Hevrat Ha'Ovdim is bound to be the focal point in the forthcoming Histadrut elections.

The Likud has zeroed in on the labour federation's commercial and industrial holdings as its soft underbelly and is basing its attack on the Histadrut's supposed divergence from the principles of worker-ownership. The Histadrut leadership has tacitly acknowledged the Hevrat Ha'Ovdim problem by undertaking an "emergency" reorganization programme.

Shamai charges the Hevrat Ha'Ovdim has strayed far from its original purpose by providing employment for Histadrut members. Many of the organization's 300,000 employees are not even aware that they are working for Histadrut companies, he says.

"If Hevrat Ha'Ovdim belongs to the workers, they must know that it is their property," he says. "They must know how large their property is, what its value is, and how the profits are being divided."

He asks why Histadrut members don't receive discounts at Hamashbir Lezarchan, and why Shikun Ovdim and Solet Boneh don't give discounts on apartments to workers. The Histadrut's economic wing does not function for the good of the workers because of the "machinations of a small political group that looks out for its own interests," says Shamai.

KESSAR ACKNOWLEDGES that Hevrat Ha'Ovdim has an "image problem," and concedes that past practices have been responsible for at least part of the problem. He and Hevrat Ha'Ovdim secretary Danny Rosolio have embarked on an ambitious reorganization of the organization's managerial system, with the object of separating planning from day-to-day management.

Henceforth, he says, chairmen of companies will not be allowed to become involved in active management; board directors will be rotated regularly, and the influence of work managers on the boards of directors will be drastically limited.

"We will also strengthen and sharpen internal control. The whole system will be re-examined and dealt with," says Kessar. Implicit in the new programme is the acknowledgement that the Hevrat Ha'Ovdim sys-

tem has atrophied in recent years. There are many in the Histadrut and Hevrat Ha'Ovdim who agree with Shamai's criticisms - though not with his political motivation. A managerial class has developed, and the labour economy has lost touch with the workers, they say.

All that is expected to change if Kessar's reorganization is allowed to succeed. The secretary-general is emphatic that there will be no exceptions to the new rules. Chairmen will be paid from one source and managers from another. All management positions will be rotated every few years.

Kessar also stresses the importance of personal example. Hevrat Ha'Ovdim senior personnel will have to realize their special calling, he says. Those working in the labour economy cannot expect the same conditions as enjoyed in the private sector.

THE LIKUD will enter the Histadrut elections portraying itself as the champion of the weak and the poor. It will attack Labour leadership for not doing enough to safeguard the incomes of the lowest strata and pensioners, and it will call for greater worker participation in the management and profits of Hevrat Ha'Ovdim concerns.

It will flay the Histadrut leadership over the Levinson Affair, and over Kessar's failure to have the revision of tax brackets included in the cost-of-living increment agreement.

Above all, says Shamai, "we will stress that Hevrat Ha'Ovdim does not belong to the party that has been running it since its inception. It belongs to the workers, but the workers don't feel part of it."

Labour will run on its incumbency and its accomplishments. Kessar does not believe that the fact that Labour and Likud are sitting together in the government will have a detrimental effect on the Histadrut's faction campaigning, and dismisses the argument that the unity government confers a certain degree of legitimacy on the Likud in the Histadrut. "The situations are entirely different," he says.

WHAT KESSAR does not say is that campaigning for the elections has already begun - in the Independent line he has adopted with regard to the government. Kessar is ashamed, and he recognizes the lack of an opposition when he doesn't see it.

A hard line in the package-deal negotiations is not only good labour relations, it is also good politics. When the Labour-Likud governments have brought the brunt of its austerity policies to bear on the working public, Kessar will be able to present himself as the government's only real opposition. That should be good for a few votes when the Histadrut elections come around.

Kessar fears that the government's assumption that it has no real opposition in the Knesset will lead to "the temptation to take from the workers." The Histadrut's task, in the national unity era, is to return the "balance" to the government's deliberations, he says. The Histadrut will have to keep the government's priorities in line when it comes to deciding from whom to take and how much.

It goes without saying that Kessar's view of a balance does not include the Likud's participation in the Histadrut's governing bodies. The government may be an omelette, but the Histadrut leadership has every intention of remaining a whole egg, sunny side up. □



ISRAELIS have become so accustomed to living in a protracted conflict situation that they are forgetful of, if not indifferent to, the invidious effect that such permanent confrontation has on the way they think about it. The psychological tension that is one aspect of the conflict tends to encourage "right thinking," that is, highly rigid, conformist thinking. It militates against the open-mindedness that is vital to the search for a solution to the conflict.

Not enough attention has been paid to the effect of protracted conflict on our images of ourselves and other participants in our regional drama. The subject of mutual Israeli and Palestinian images has almost been taboo, lest it give rise to uncomfortable reflections on both sides. Recently, however, there has been more willingness to deal with the topic, as more and more people come to understand that any political solution will require both greater self-understanding and understanding of our opponents.

The classic study of conflict images was written over 20 years ago by an American, Ralph K. White, in connection with the Cold War of the 1950s. The application of four central concepts of his analysis to the Israeli-Palestinian confrontation leads to some interesting conclusions.

**STEREOTYPES** - The rigid thinking and loss of perspective that characterize images in conflict situations often are expressed in and perpetuated by the repeated use of stereotypes. (A stereotype may be defined as an image whose affective, or emotional, content does not change, even when it can be demonstrated that its cognitive content is inaccurate.)

For example, it is much easier for us - because it is much less threatening - to think of Palestinians as ignorant peasants rather than admit they are a people avid for education, who have set up six institutions of higher learning in the West Bank under Israeli occupation. It is much easier for us psychologically to regard them with disdain, to dismiss them with an insulting entomological metaphor (former chief of staff Rafael "Rafael" Eitan's "drugged cockroaches") rather than take their political demands seriously and try to find a solution.

But when this stereotyped view is presented to the public by its leaders, this only reinforces the kind of thinking that distorts the perception of reality. And if we do not perceive reality correctly, we cannot evaluate the situation properly. Without such correct evaluation, we experience surprises like the Yom Kippur attack. This is one price paid for stereotyped thinking about the enemy.

**DEHUMANIZATION** - The pervasive battlefield image is characteristically black-and-white, all-or-nothing, in which all good is on one side and all evil on the other. Such an extreme image is a supreme psychological necessity for the combat soldier: on the one hand, he grows up with a system of values that places human life at its apex; on the other, he cannot allow himself to see the enemy as a human being if he has to kill him.

This is the battlefield dehumanization of the enemy, which every army in the world imposes on its soldiers. In the Second World War, the American Army taught its men to see the Japanese as "yellow devils" and in Vietnam they called the enemy "gooks." All these disparaging terms were meant first and foremost to prevent the soldier from

identifying to any degree with the enemy, lest this affect his ability to fight.

However, as we move away from the black-and-white battlefield situation and approach the gray area of political negotiation, we must restore the human dimension to the enemy. Clearly this psychological process is not easy, especially when there still is fear that hostilities can be resumed at any moment.

But if we insist on retaining the dehumanized image in time of peace, there is the danger that we will go one step further, to the demonization of the enemy - that is, to attribute to him the most invidious intentions, even when this has no basis in fact.

A classic case of demonization occurred not too long ago in the West Bank: the story of the alleged poisoning of Arab schoolgirls by Israeli elements. Today we are aware of many incidents of mass hysteria outbreaks among adolescent girls, as cited in the medical literature. The question that perturbs us is how such a preposterous story acquired the degree of credibility that enabled it to play back and forth in the international media for weeks.

The most understandable aspect of the incident was the readiness of the West Bank population to believe the story: trapped as they are in a protracted conflict situation, and especially after Sabra and Shatila, it was but one further step for them to demonize the "cruel Israeli conqueror." (One may also query why a third party, ostensibly neutral, such as the U.S. Consulate-General in Jerusalem, was willing to lend any degree of credence to the accusation, when its officials were queried by representatives of the international media.)

Only if one recalls the damage done to Israel's image by European and American television during the Lebanon War is it at all possible to understand the readiness of the world to accept such a libel, if only for a short time. Whoever has been presented as inhuman but one step away from being demonized.

But to return to our main point: while dehumanization of the enemy on the battlefield serves an essential psychological function, it becomes dysfunctional in time of peace. Dehumanization prevents the possibility of empathizing, of seeing the world through the eyes of one's opponent. In the absence of empathy, there is no possibility of evaluating the hopes, motivation and fears of the enemy. Here we have a vicious circle of mutual and complementary images of the peace-loving self versus the war-seeking opponent. Thus, in situations of protracted conflict, both sides become trapped in intellectual rigidity. This inflexibility distorts the perception of reality to the point that opportunities for solving the conflict may be missed.

**MIRROR IMAGE** - In conflict situations, one of the most interesting aspects is the degree to which the parties to the dispute begin to resemble each other more and more as the confrontation becomes long-drawn-out. In the mirror image, both sides view themselves as peace-loving. Each one sees the other as aggressive and himself as acting only out of defensive motives. Both sides live in fear of the other renewing the conflict at any moment, and neither is aware of the fear that exists on the other side. Up to this point, we have a complete parallel in the emotional content of the images of the two sides.

It should be noted that this full affective symmetry can exist side by



Not only stereotypes but mirror image and paranoia characterize both sides in the Arab-Israeli conflict, writes JUDITH ELIZUR.

## THINKING ABOUT CONFLICT

side with less complete symmetry in the cognitive content of the mirror image. One example is the American perception of the Russian economy as backward, whereas the Soviets at the same time perceive the American economy as successful, especially in its ability to satisfy the demand for consumer goods. Here we have an example of cognitive asymmetry alongside affective symmetry in the U.S.-Soviet mirror image.

Now let us apply this concept to our case. The symmetry in the affective content of the Israeli-Palestinian mirror image is obvious. Each side sees itself as peace-loving and the other side as aggressive. Each side

fears the other, but neither acknowledges that the fear is mutual.

As for the cognitive contents, here is a partial list of parallel elements and an indication of some differences. To begin with, some obvious resemblances: first, both peoples have communities dispersed in many parts of the world. Second, both peoples see education as the means of improving their situation in life.

A third common denominator: both peoples have the feeling that "the whole world is against us." This was reinforced most poignantly among the Palestinians after the PLO's expulsion from Tripoli, when not a single Arab state lifted a finger to help them.

A fourth point in common: both sides see themselves as David fighting Goliath, even though the contexts are different. (We see ourselves confronting the entire Arab world, whereas the Palestinians see themselves fighting the mighty Israeli military machine.) Actually, PLO propaganda has succeeded in "stealing" from us in most sophisticated fashion the traditional characteristics of the Jewish image, especially that of our being the victim in history. Today, we Israelis are the persecutors and they, the Palestinians, are the victims in the eyes of the world. Here we are witness to a most interesting phenomenon: identification based on enmity, with the Palestinians labelling themselves "the Jews of the Middle East."

A fifth mutual characteristic of the mirror image: both peoples have the conviction that God backs their side, the old "Gott mit uns" syndrome. Not only do Jews feel they are the object of divine choice (which, according to our tradition, took place at Mt. Sinai). The Arabs feel that their oil resources and petrodollar wealth are a sign of divine favour.

When two peoples have the same feeling, the psychological result is identical on both sides: a very strong ethnocentric conviction, frequently bordering on chauvinism.

Recently an additional and, to my mind, tragic element has been added to this mirror image. Now both sides have their terrorist element and, even more worrisome, on both sides there are those who are ready to excuse such terror in identical terms. That is to say, the apologists on both sides argue: yes, their acts may be deserving of condemnation - but one must understand the reasons that impelled them to plan and act (in cases where they acted) as they did. Of course, the context of the apologetics is not the same: the Palestinians invoke the frustration in not being able to realize their political goal as justification for their terror, whereas the Jewish underground blames the Israeli government for failing to provide effective protection for the West Bank settlers. But in spite of dissimilar rationalizations, the psychological mechanism is the same: the moment one begins to make excuses, one begins to tolerate the terror.

So much for the list of cognitive parallels, admittedly incomplete, in the Israeli-Palestinian mirror image. The cognitive asymmetry we spoke of in our example emerges in the different perceptions of political reality by the terrorists on both sides.

Palestinian terror tries to use political reality in achieving its goal: the Jewish underground ignores it. Palestinian terror is linked to, and intended to be an instrument of, the political goal, one which is explained to the world in terms that are acceptable to the international community.

There is no ignoring of the environment, but an attempt to convince it of the justice of the Palestinian demand for self-determination. Even though Israelis fear that this slogan does not represent the ultimate goal of the Palestinians, it is impossible to overlook the fact that in the lexicon of Western political thought self-determination is perceived as a legitimate political goal.

In contrast, the underground which has been uncovered in our midst seems detached from political reality to the point of autism. Whoever explains a plan to blow up the Temple Mount structures in messianic terms is either unaware of or deliberately ignores the impression this makes outside of Israel: the use of such an explanation puts us in the category of a Khomeinist state in the



eyes of our friends. It ignores the possible damage to the State of Israel and to its status in Jerusalem if the underground's plot were carried out. Such a divorce from political reality is the result of tunnel vision, of refusing to consider the broader environment. It is a total loss of perspective.

And if the underground's aim is not messianic-mystic but pragmatic, it is equally autistic. Could expulsion of the Arab population of the West Bank be a legitimate political goal in the eyes of the world? Those who harbour such an intention demonstrate yet a further dimension of self-delusion and divorce from reality.

The Palestinians of today are not the same frightened people, bereft of leadership and lacking in self-awareness, that they were in 1948. In the intervening years they have undergone a process of national consciousness-raising, ironically enough parallel to that experienced by the Yishuv under the British Mandate, preceding the definition of its political goal in the 1942 Biltmore Platform.

Today's Jewish underground and its supporters prefer to ignore these changes in the Palestinians, but they represent the political reality in the area. And when too large a gap develops between a distorted perception of reality and the reality

itself, the result can only be a mistaken evaluation of the situation, with all the dangers this implies.

**PARANOIA** - The last concept to be examined is perhaps the most dangerous to the health of our democracy. Images in protracted conflict situations tend to become more and more paranoid over time. (Here the term paranoia is not used to describe a psychotic state, but to indicate a personality trait that is present in all of us to a greater or lesser degree.)

It can be argued that for 2,000 years Jews were paranoid in situations where such a perception was not only not a distortion, but rather a functional defence mechanism, a sort of early warning system. Nevertheless, Zionist theory hoped that this aspect of "Galut mentality" would disappear with the return to Eretz Yisrael, where Jews would constitute a majority.

Instead, because we are trapped in an antagonistic situation with our neighbours, we are witness to the development of paranoia even among the sabras, which at times goes beyond being a reasonable psychological defence. And this is not surprising.

Too many children absorb the message that every Arab, no matter where he lives - whether beyond the Green Line or within the borders of the state - threatens their very existence. The child does not have a feeling of security even within Israel as a result of this extreme message. And not only is it impossible to trust Arab citizens of the State of Israel, he hears, there are even Jews who cannot be trusted. What can be a more destructive message than this?

Here lies the danger: that the restrained, functional paranoia of the past will become a Golem turned inward against ourselves. The bitterness of the election campaign was an example of the pathological nature that this paranoia is beginning to assume. The slogans of the opposing sides were more warlike than sporting. Anyone with a feel for the language realized that the "national camp" pitting itself against the "other camp" was using a modern paraphrase of the old, terrifying expression *sitra achra*, that is, that the opposing side represents and serves the devil himself. This is demonization of the enemy in the literal meaning of the word. The slogan "the only hope" was also an extreme black-and-white battlefield term.

From the use of extreme terminology it is but a short step to violent behaviour. And when some already seek the "traitors" among us, when media people are accused of being "well-poisoners," we must be alert to the dangers threatening the basic values of our democratic society.

Why are we turning such hostility and aggression against ourselves? Psychiatrists could no doubt offer us many explanations, but at least one factor, the basic geopolitical situation, cannot be wished away. We have no choice but to cope with reality. But to do so we must have a vision free of stereotypes and demonic thinking, we must reject paranoid tribalism and opt for openness and flexibility.

A tremendous intellectual and political effort is required, in which there is no room for the ossified images we are burdened with after 36 years of stalemate. Without minimizing the difficulties involved, both on the security and the psychological levels, we must be ready to weigh any opinion, no matter how nonconformist, if we wish to survive in this land.

Dr. Elizur is a staff member of the Hebrew University's Institute of Communications.

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"WE ARE SPEAKING of tens of thousands of kids - at a very conservative estimate - and the number is growing," Dr. Joe Colodner, the Ministry of Education's chief psychologist, was talking about new programmes which are being set up for, and about, what may be a new deprived group in Israel - the single-parent child.

Dr. Colodner does not know how many single-parent children there are in Israel today. Nor does the Ministry of Education, if its annual statistical abstract is anything to go by. The abstract, while not exactly fun reading, does give all sorts of insights into what the official mind wants to know. There are statistics on audio-visual equipment in Jewish schools, entertainment and sport among Jews aged 14 and over, library services, museums and movie production in Israel. There is also a wealth of information about what are called "socially deprived" pupils. A few years ago this group was officially called "culturally disadvantaged." Today, it is the euphemism for children from large, and usually poor, families of that large non-Western sector of our society known, and often inaccurately, referred to as "Sephardic."

Changes in education are evolutionary, but they do occur. Fifteen years ago, Israeli school textbooks featured little girls with blonde plaits under their sun-hats, and families called Gilad or Goldberg. There was often a tractor somewhere in the background, too. Today, the faces under the sun-hats are darker-skinned and the stories, thanks to what is now acknowledged as the Sephardi social and political revolution, feature families who tend to be called Mizrahi or Abergil, and who live in towns. Given that we now have a minister of education and culture, a director-general of the ministry and a director of its curriculum centre who are all proud Sephardim, this welcome trend is likely to flourish even more in the future.

However, according to Colodner, and anybody else who has taken a look at elementary-school textbooks, there is still "the standard family of Mummy and Daddy, where Daddy goes out to work in the mornings and Mummy cooks." There are no breadwinning mothers or single fathers. The Israeli family, if only through the prism of its school books, remains firmly two-parented.

Finding data isn't easy. There are cases of desertion and divorce with no National Insurance Institute (NII) maintenance listings; cases where a motherless child is not automatically detected in the school's registry, since only the father's address is required; and cases of separation and single parents who may just not care to let the school know about it. Besides, registration isn't done every year, only when a child starts or changes school.

But it isn't that difficult either. Widowed mothers will automatically show up from NII survivors' benefits and school listings; alimony payments appear on tax returns; some deserted wives eventually receive NII payments; and many divorced parents voluntarily supply two sets of addresses and phone numbers to the schools. It is also possible for all schools to ask when a child is registered just how many parents are living at home.

It is hard to escape the conclusion that the Education Ministry is not greatly interested in finding out. Significantly, the new programmes in the schools for single-parent children have not come from the top, but are the result of what Colodner calls "pressure from the field." He explained that the 1488 school

counsellors all over Israel are reporting more and more single-parent kids. "We don't know how many, but we know that apart from a growing divorce rate, there is the constant toll of road accidents - and the war in Lebanon. Assume that half of the 600 killed in Lebanon so far were family men and that they had two children each. That's about 600 new single-parent kids for starters," Colodner observes.

He is choosy about his terms. Single-parent children, he says, are not a "problem"; they are an "issue." Asked to explain the difference, he says that "a single-parent kid isn't a problem as such. One of our biggest difficulties here is teachers' attitudes. As soon as some of them find out that a child comes from a divorced or widowed background, he or she is immediately type-cast as a 'problem.' And as soon as a kid is type-cast, the chances are that he or she will end up as a real problem."

Jill Liron, a single-parent teacher interjected at this: "I'm always amazed at staff meetings when I hear things like, 'Even though Ronit's parents are divorced, she's an excellent pupil.' Of course Ronit is an excellent pupil, she's bright, motivated and comes from a good caring home."

Too many teachers, according to Colodner, still chalk lists on the blackboard, when there are class discussions about home and family, with headings such as "What Dad Does." "Too few teachers ask: 'And what's Mum's profession?' When there are known single-parent children in class, some embarrassed teachers just leave their names out of those lists.

But of course there would be no "pressure from the field" unless there were real problems connected with single-parent children. They and their families have specific needs which schools ought to be made aware of. On a simple day-to-day level, written permission for various activities need not be automatically requested from both parents, and single parents should not be asked to do a double stint of guard duty.

More importantly, a class and its teacher, need to know how to handle a child's crisis when a parent dies. When Benny's father died, for example, his teacher was so sorry for him that he let him sit in a corner for the whole year and draw. This did not help Benny either to learn or to mourn. Nor did it help his embarrassed classmates, who didn't know how to deal with their feelings either.

One thing the teacher might have done, says Colodner, was to get the class to write letters to Benny. This would have made it easier for them to express their feelings and would have helped to ease Benny's painful way back to school.

Bereavement is just one of the areas being dealt with in the new programmes that have been prepared for the schools. Another important one is the guilt feelings that children experience when their parents get divorced.

**SINGLE-PARENT** children often need support in school - particularly from one another. The Ministry of Education, according to Colodner, is now making it official policy for counsellors to utilise the existing school network of "Secrets Clubs", specifically for single-parent kids. The Secrets Club has been used for some years by individual school counsellors to enable children with problems to talk privately about very painful things. Elementary school groups have been organized. With the children and the counsellor

# THE NEW DEPRIVED

Single-parent children are a particularly acute issue in this country. They often need extra support in school, but it appears that the Education Ministry isn't greatly interested in their problems. SUSAN BELLOS reports.



sworn to secrecy. This enables them both to vent often very anguished feelings and to get emotional support from other kids with similar problems. Colodner says that he sat in on one of these groups recently and had to lay his hands flat on the desk and "swear." Among the things he heard were: "Daddy came home this Shabbat and had coffee with Mummy. It was so nice that I was sure he would stay this time. But he didn't. I was so miserable that I cried and cried all night."

"Daddy came to visit us. He hit Mummy. Was I glad when he left!"

Colodner told *The Post* last week that he wants the Secrets Clubs organized on a much wider scale. There is also printed material ready for counsellors and teachers on how to work with single-parent children. Or almost ready.

"It's all ready for printing," he said, "but we still don't know when the material will come out, because of the cuts that are being demanded of the Ministry." The programme for in-service training of teachers and counsellors on how to work with single-parent pupils is all set up, but it may very well be scrapped - as may counsellors themselves.

What about asking single parents how they would like their kids to be helped by the schools? Colodner is wary of such a suggestion: "We can't over-extend ourselves. Don't forget that although we do crisis intervention, the main job of the school counsellor is to help pupils when they finish junior high school to make a sensible choice about future secondary education." However, he admits what anybody who has any dealings with schools knows: that one of the main jobs of school counsellors is to help principals and teachers with those pupils whom they have designated as "problems." More enlightened schools also use their counsellors to help teachers handle whole classes better.

**THE FACT IS** that the Ministry is very far from consulting any single parents about what sort of help they think their children should be getting. But many single parents do not regard their family problems as the school's concern.

Nira is the divorced mother of a seven-year-old boy. She says bluntly: "My problems aren't emotional, psychological or social. They're financial."

Nira pointed out that "There are absolutely no tax rebates for divorced parents. It seems to me that it's most unfair that a married woman with a child pays less tax than I do. I'm taxed exactly like a single person; it's based entirely on my income, with no reference to my family situation."

Nira is a secretary and her alimony payments are very small. "Half my salary goes on rent. I pay \$230 for a flat in a respectable neighbourhood, because I won't bring up my child in a slum. It would be much cheaper if I could share the rent with somebody, but who can a divorced parent with a child share with? Few singles want flatmates with small children."

Nira is incensed at the reductions "everybody else" gets. "The police, soldiers, students and large families all get reductions for shows, museums, libraries, kindergartens, extra-curricular school activities, and discounts at some stores. Single parents get no discounts at all, though their economic situation may often be far worse."

Nira did go to the Ministry of Housing to enquire about a rent subsidy. They just said: "Your salary doesn't fall below the poverty line."

Dan, a divorced father of a five- and an eight- and a 12-year-old, is less

sure that his problems are entirely economic. He is a municipal engineer, he earns more than Nira, and he and his "ex" have joint custody of the children. They live half the week with their mother, an economist, and half with Dan, in almost identical flats, just 15 minutes away from each other.

Dan, like many other single parents, is equally concerned about the loneliness of single-parenthood. "It's that grim feeling on Friday nights," he says. Dan thinks that "there is a general lack of sympathy for single parents in Israel, especially divorced ones. Israel is still a very marriage-oriented society, and single parents are often treated with suspicion."

He also complained about "all those different roles. At work I'm the head of a department, at home I'm total Dad for the three or four days I have the kids. If I want to find a girlfriend in my scanty leisure-time, I have to start this adolescent dating all over again. I grew up in a youth movement and I never took females out to restaurants or theatres. Apart from the expense, I feel as if I have to learn how to be a teenager all over again."

**AS IN EVERYTHING** else, there is a pecking order among single parents. Widows, especially war widows, have the highest social status, and divorced women who have left their children with their husband, probably the lowest. However, in the eyes of official bodies, such as the Ministry of Education, they



are all lumped together as a common group.

Shula is a doctor's widow and she has a pension and a pleasant flat. She is also a full-time nurse and the mother of two boys aged 10 and 12. She "makes do" with the addition of the National Insurance survivors' benefit and the children's allowance, although she may soon lose the latter since she has "only" two children.

Unlike Nira and Dan, she can afford a cleaning woman twice a week, but she still struggles to provide the extras that are generally being whittled away from the school curriculum, such as music, swimming and art lessons. Her financial situation is not nearly as acute as Nira's, but she has other problems.

"I am an absolutely full-time mum. I get up every morning at six to

cook and get them off to school. I'm at the hospital at eight and I work very hard until four o'clock. Then it's the bank, shopping, taking the kids to the dentist, shoes, the post office, making sure that they've done their homework - you name it. By nine o'clock I collapse in front of the television."

Shula, who is 38 and attractive, says that she is "constantly urged to find a boyfriend. The thing is that it's damned hard to change from a harassed 38-year-old mum into a swinging 27-year-old for a mid-week date. I don't like leaving the kids on Friday evenings, and late Saturday nights leave me so exhausted that I can't work properly on Sundays." Unlike Nira or Dan, Shula does not have any free days or nights to spend with a boyfriend. "The point about sex," she says, "is flexibility and spontaneity. I just can't tell my boys: Look kids, clear off for three days while I try out this bloke."

Shula and her husband, like many other Israelis, were immigrants. But this means that her family in Israel is now limited to three elderly cousins. Unlike Nira, she thinks that there is a lot that schools could do.

"One way of stopping my boys from feeling like odd men out would be to use the existing parents' committees for extra-curricular activities such as shared holiday hospitality. The festivals, Friday nights and school holidays are very tough times for me and the other single parents I know. This extended period of Rosh Hashana, Yom Kippur and Succot is something I dread. I don't think that other

"regular" families appreciate just how lonely these times are for us."

Part of the art of single-parenthood, says Shula, is "good, tight organization." She does her very best to plan ahead for Friday nights and festivals by inviting the parents of her sons' friends or some of her own married friends and their children to dinner.

"But sometimes if I phone on Sunday to invite for Friday, the wife says 'We'd love to, but let me confirm it later in the week, because I'm not sure what we're all doing by Friday.' This is bad 'because if they cancel on Thursday I'm stuck.'"

Even worse are responses like: "Darling, I'd love to come, but my husband is so dead beat by Friday night that all he wants to do is to collapse in front of the TV. I just can't drag him out." After a while, she added sadly, "You just give up trying to invite 'regular families.'"

Children with problems relating specifically to poor Sephardi backgrounds are fortunately decreasing as the years go by. This is partly because they have been the focus of intense public scrutiny for nearly 20 years.

But before that there were years of embarrassed official silence. Today's growing problem of single-parent families will not subside as long as we maintain our present rate of road accidents, wars, divorces and heart disease. These problems are not going to go away in a hurry. Official silence about some of their results, will only make the plight of our newly-deprived families worse. □

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FRIDAY, OCTOBER 5, 1984

THE JERUSALEM POST MAGAZINE



Archeologists were disappointed by their failure to find Hadrian's column in a probe under Damascus Gate. But the visual centerpiece of Aeolia Capitolina has been recreated by a "Time tunnel" inside the existing Roman gateway. The Post's ABRAHAM RABINOVICH reports.

The drawing shows plaza inside Roman gate, with Hadrian's column in center. (Below) Reconstruction of column, currently on display, and detail of replica of Madaba map, showing column at northern terminus of Roman Cardo. (Right) The Roman gate as it is today.



## THE CASE OF THE MISSING COLUMN

WITH A 1,400-year-old treasure map in hand, the archeologists probing below Jerusalem's Damascus Gate in the past three years had the rare satisfaction of knowing exactly what they were looking for, and exactly where to find it.

That they failed was not their fault — they pin the blame convincingly on medieval vandals — but the ghostlike image of their target now hovers over the violated site like a vision from the past summoned up at a seance.

The object of the search was a tall column that was a visual centerpiece of Aeolia Capitolina, the city founded on the ruins of Jerusalem by the Romans under Emperor Hadrian in the second century CE. The column had been erected in the middle of an imposing piazza just inside the city's main gateway which lay beneath today's Damascus Gate.

The existence of the column is testified to by the Madaba Map, a sixth century mosaic map of the Holy Land found in the ruins of a Byzantine church east of the Jordan. It clearly depicts the tall column in the middle of an open space inside the city's northern gateway, with streets radiating from it, somewhat reminiscent of Paris' Champs Elysees with the obelisk at its center. The principal street emerging from the piazza is the Cardo, the main north-south axis of the city.

The map's reliability was proven by Prof. Nahman Avigad, when, at the other end of the Cardo in today's Jewish Quarter, he uncovered the Byzantine Nea Church in an area designated on the map for a massive building. Further proof of the column's existence — and prominence — is the name by which the Damascus Gate is still known in Arabic — *Bab al-Amud*, Gate of the Column.

There seemed a reasonable

chance of finding the column, or at least its remains, when excavations began. The probe was made through a Roman gateway uncovered by British archeologists during the Mandate below the Old City wall. The ancient entrance had been one of two small archways flanking the main gateway directly below today's Damascus Gate.

The fill inside the Roman gate was cleared away by the East Jerusalem Development Corporation (EJDC), an arm of the Tourism Ministry and the municipality, but a wall 3.5m. thick was encountered a few metres inside. Because this Crusader wall underpinned the present city wall, careful engineering was required when a hole was punched through in order to avoid any Jericho-like collapse.

Under the direction of archeologist Menahem Magen, labourers worked their way through ancient chambers until they reached the paving of the Roman piazza, 5.5m. below the level of today's much narrower piazza. Although about a fifth of the underground piazza has now been cleared, no sign of the column has been found, and archeologists have little hope of ever finding it, or the statue of Hadrian that is believed to have topped it. Further probing would endanger houses in the Moslem Quarter of the Old City.

"It may have been destroyed between the 11th and 13th centuries, when the area was filled in and the ground level raised," says Magen.

Among those most keenly hoping for the column's discovery was architect Peter Bugod who, with his wife Eunice Figueiredo, is responsible for replanning the Damascus Gate area. "If we had found remains, we would have restored part of it *in situ*," says Bugod. He does

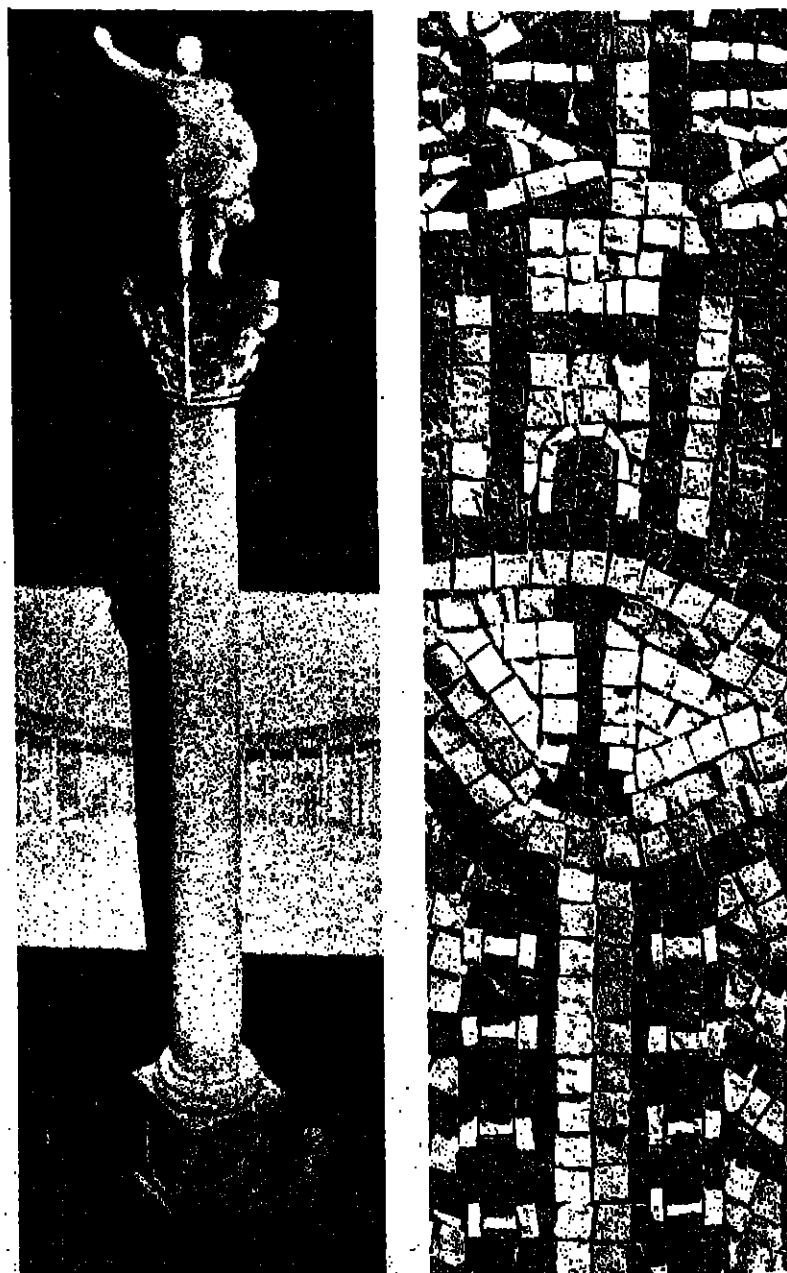
not believe the actual site has been found because there is nothing in the configuration of the paving thus far uncovered to indicate the placement of a column.

HOWEVER, if the archeologist's shovel has failed to uncover Hadrian's column, science in another form has managed to conjure it up. At the suggestion of members of the planning team, Tamar Karmi and Seymour Rosen, a hologram image of Hadrian's column has been created — a three-dimensional projection of the small-scale model of the column designed by Bugod and executed in England with laser beams and special film. Conceived in consultation with archeologists, the hologram image is based on Trajan's column and similar Roman statuary in Rome and elsewhere. "Those columns were usually 20 to 22 metres high," says Bugod. "I see this as about 15 metres high. The proportions in the Middle East were smaller than in Rome."

The Madaba map does not indicate any statue atop the column. "But these Roman columns always had the statue of an emperor or god on top, and in Hadrian's case he was both," says Yitzhak Yaacobi, director of the EJDC.

The Old City hologram, he says, is the only known use of the hologram technique in an archeological reconstruction. It will be on view to the public from next Wednesday with the opening of an entrance to the Old City that is at once the oldest and newest gateway to Jerusalem.

This will be through the Roman gateway which for the past three years has offered access to a recently discovered Roman garrison hall inside the Turkish guard tower, one of the most massive Roman remains in the country. Instead of turning left



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## POST PULLOUT GUIDE

### The Poster

#### THEATRE

All programmes are in Hebrew unless otherwise stated.

##### Jerusalem

**CALIGULA** — By Albert Camus. Khan Theatre production about the wicked Roman Caesar. (Khan, Sunday, Monday, Tuesday, Thursday at 8.30 p.m.)

**"DOS REDL GOES ROUND AND ROUND"** — By Shalom Aleichem (in Yiddish). (Jerusalem Theatre, Tuesday at 8.30 p.m.)

**SHE WASN'T HERE** — A woman's past memories become her present reality. (Pargod, 94 Bezael, tomorrow at 9.30 p.m.)

**THEM** — The passions and struggles of 3 smithy workers. (Pargod, Tuesday at 8.30 p.m.)

##### Tel Aviv area

**ALL MY SONS EXCEPT NAOMI OR THE SHORES OF SWITZERLAND** — Beit Leislin production. A satire on Israeli society. (Beit Leislin, tomorrow at 9 p.m., Sunday at 8.30 p.m.)

**AMERICAN BUFFALO** — By David Mamet. Beit Leislin production. A portrayal of people living on the borderline of the underworld. (Beit Leislin, Monday at 8.30 p.m.)

**BEHIND THE FENCE** — By Chaim Nachman Bialik. A musical love story of a Persian Hahmash. (Hahmash, Large Hall, Sunday through Tuesday at 8.30 p.m., Thursday at 6.30 and 9.30 p.m.)

**BRIGHTON BEACH MEMOIRS** — By Neil Simon. Hahmash production. Comedy and cynicism in the memoirs of Brooklyn in 1937. (Hahmash, Large Hall, tomorrow at 9.30 p.m.)

**CLOSED CIRCLE** — By Y. Mundt. (Old Jaffa, Hahmash, tomorrow at 9 p.m.)

**THE DOLL'S** — By Ibsen. Hahmash production. (Hahmash, Small Hall, Monday, Tuesday, Thursday at 8.30 p.m.)

**EDMOND KRAN** — Beit Leislin production. With Yossi Banai portraying the character of the 19th century British actor. (Beit Leislin, Wednesday at 9.30 p.m.)

**THE FALL** — By Albert Camus. Hahmash production. The rise and fall of a Persian lawyer. (Old Jaffa, Hahmash, Thursday at 9.30 p.m.)

**GHIETTO** — Hahmash Municipal Theatre production. About a theatre group in the Vilna Ghetto. (Camert, Thursday at 8.30 p.m.)

**GLENGARRY GLEN ROSS** — By David Mamet. Hahmash production. About the business world in America. (Hahmash, Small Hall, tomorrow at 9.30 p.m., Sunday at 8.30 p.m.)

**THE HOMECOMING** — By Harold Pinter. Camert Theatre production. A son returns home to introduce his wife. (Tzavta, tomorrow through Monday at 8.30 p.m.)

**THE INTELLECTUAL, THE WHORE AND THE CLOWN** — Miel musical. Hahmash production. (Old Jaffa, Hahmash, Wednesday at 10 p.m.)

#### MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

##### Jerusalem

**THE ISRAEL WOODWIND QUINTET** — Uri Shoham, flute; Ellahu Thorne, oboe; Richard Lesser, clarinet; Meti Rimon, horn; Mordechai Reichtman, bassoon. Adaptation of organ works by Bach. (Jerusalem Theatre, Sunday)

**PIANO RECITAL** — Allon Sternfeld. Works by Bach, Mozart, Debussy, Schubert. (Reformer Church, Old City, Thursday)

##### Tel Aviv area

**THE ISRAEL CHAMBER ORCHESTRA** — From the series "Tones and Voices." Conductor Yosef Talim. Soloists: Malcolm Frager, piano, Works by Handel, Beethoven, Glubos.

**INTIMACY** — By Sartre. Hahmash production. Two women friends and their complicated relationship with men. (Old Jaffa, Hahmash, tomorrow at 10.45 p.m.)

**JOSEPH AND HIS TECHNICOLOR DREAMCOAT** — Camert production of the musical. (Hayarkon Park, Thursday at 8 p.m.)

**THE KREUTZER SONATA** — By Tolstoy. Beit Leislin production. A study of sex and jealousy. (Beit Leislin, Upper Cellar, Wednesday at 10 p.m.)

**LIES** — Camert production. About the friendship between two families. (Camert, Sunday through Tuesday at 8.30 p.m., Tuesday with simultaneous English translation.)

**NOT NOW DARLING** — A comedy produced by the Yuval Theatre. (Ramat Gan, Orde, Wednesday at 10 p.m.)

**PASADOBLA** — Israeli play about a crazy night in a couple's life. Tzavta production. (Tzavta, Wednesday at 9.30 p.m.)

**SATAN IN MOSCOW** — By Mikhail Bulgakov. Beersheba Municipal Theatre production. A satire. (Camert Theatre, tomorrow at 9 p.m.)

**SIEM** — See Jerusalem. (Old Jaffa, Hahmash, Monday at 9 p.m.)

**TOP GIRLS** — Camert production. A satire. (Tzavta, Thursday at 8.30 p.m.)

**TORCH SONG TRILOGY** — Beit Leislin production. Fight of a Jewish-American homosexual to live his own life in his own way. (Beit Leislin, Tuesday, Thursday at 8.30 p.m.)

##### Haifa

**THE ISLAND** — Haifa Municipal Theatre production. About 2 black political prisoners in South Africa. (Wadi Salib, tomorrow at 9.30 p.m.)

**THE TROJAN WAR WILL NOT TAKE PLACE** — By Jean Giraudoux. Haifa Municipal Theatre production. Why do wars break out? (Haifa Theatre, Sunday through Tuesday at 8.30 p.m.)

##### Others

**BRACHIA** — Beersheba Municipal Theatre production. About a young Israeli woman who goes to New York, where she does lots of soul-searching. (Beersheba, Theatre, Thursday at 8.30 p.m.)

**SATAN IN MOSCOW** — See Tel Aviv. (Beersheba, Theatre, Sunday, Monday at 8.30 p.m.)

#### DANCE

##### Jerusalem

**KARMON ENSEMBLE** — New dances based on works by Jewish musical composers. (Jerusalem Theatre, Thursday at 8.30 p.m.)



'The Trojan War Will Not Take Place,' by Jean Giraudoux, at the Haifa Theatre, Sunday through Tuesday.

#### ENTERTAINMENT

##### Jerusalem

**ALLEGRO** — Musical quiz and entertainment. (Jerusalem Theatre, Monday at 8.30 p.m.)

**THE BEST OF SHALOM ALEICHEM** — Stories by the famous Yiddish writer, performed in English. (Hilton, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

**JAZZ** — Freddie Weisgal, piano; Eric Heller, bass; Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.)

**MUSICAL MELAVE MALKA** — Hassidic rock with Selah. (Israel Centre, 10 Strauss, tomorrow at 9.45 p.m.)

**MEIR ARIEL** — Programme of songs. (Pargod, Monday at 9.30 p.m., midnight)

**THE MOUTH RUNS AWAY** — Satire and entertainment with Dudu Topaz. (Clerud Bar, Thursday at 9 p.m.)

**THE TAVERNERS** — American and Irish folk music, country music, jazz. (Pargod, Thursday at 9.30 p.m.)

**Tel Aviv area**  
**BEHIND THE SOUNDS** — Musical programme with Matti Cepl and Salomo Gronich. Songs old and new. (Neve Zedek, Tuesday at 8.45 p.m., Wednesday at 10 p.m.)

**HOLIDAY SHOW** — With Hana Yovel, Kobi Oshrat, Kobi Recht. (Old Jaffa, El Humam, tomorrow at 10 p.m.)

##### Others

**BRUNHILDE THE WITCH** — Theatre for ages 7-12. (Old Jaffa, Hahmash, Thursday at 12.30 p.m.)

#### WALKING TOURS

##### (In English)

##### Jerusalem

Sunday and Tuesday at 9.30 a.m., Thursday at 2 p.m. — Jewish sites, Cardo, Western Wall excavations.

Sunday at 2 p.m. — The Jewish Quarter and Mt. Zion.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

Monday and Wednesday at 9.30 a.m. — Archaeology in the Jewish Quarter; Israelite Tower, Cardo, Burnt House (2 hours).

Monday at 2 p.m. — Sites of special Christian interest.

Thursday at 9.30 a.m. — The Mt. of Olives in Jewish, Christian and Moslem belief.

Tours start from: Citadel Courtyard next to Jaffa Gate and last 3-3.5 hours (unless otherwise stated). Tickets on the spot.

##### Haifa

**JAZZ** — Danny Gutfrid, piano; Albert Haiman, flute, clarinet; Teddy Kling, cello, contrabass. (Cafe Piz, 84 Hayarkon, tomorrow at 11 a.m.)

**THE MAGICAL TRIO** — Jazz with Michael Greenblatt, Eli Dima, Zlora Bat-Yehuda (Dan Hotel, Monday at 8 p.m.)

**THE MOUTH RUNS AWAY** — See Jerusalem. (Neve Zedek, Monday at 8.30 p.m.; Hahmash, Wednesday at 10 p.m.)

**MUSICAL MEETING** — New variations of old songs. (Beit Leislin, Upper Cellar, tomorrow at 10 p.m.)

**SHLOMO ARTZI** — New programme of songs. "Dance." (Neve Zedek, tomorrow at 9 p.m.; Tzavta, Wednesday at 10.15 a.m.)

##### FOR CHILDREN

##### Jerusalem

**THE JERUSALEM BIBLICAL ZOO** — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday, Wednesday at 2 p.m.)

**WILDSWANS** — By Hans Christian Andersen. Puppet theatre for age 8 and above. (Train Theatre, Liberty Bell Garden, Monday at 4.30 p.m.)

**Tel Aviv area**  
**"ATZU RAIZU"** — Songs and stories. (ZOA House, 1 Frisch, Thursday at 11 a.m.)

**BRUNHILDE THE WITCH** — Theatre for ages

**SONGS OF ERETZ ISRAEL** — with Nahum Holman and guests. (ZOA House, 1 Frisch, Thursday at 9.30 p.m.)

**UPPER JAZZ CELLAR** — With well-known musicians. (Beit Leislin, Sunday at 10 p.m.)

**HAGASHASH HAHIVER** — Programme of humour and satire. (Haifa Theatre, Thursday at 8.30 p.m.)

**THE MOUTH RUNS AWAY** — See Jerusalem. (Haifa Auditorium, tomorrow at 9.30 p.m.)

**Others**  
**MUSIC IN SEVENTH HEAVEN** — Israeli songs and folk songs (tonight at 10 p.m.); Hebrew songs and Shtetl songs (tomorrow at 10 p.m.); Light tunes (Tuesday at 10 p.m.) (Kfar Sava, Seventh Heaven, 40 Tel Hai)

(For last minute changes in programmes or times of performances, please contact box office.)

Material for publication must be at The Jerusalem Post offices in Jerusalem (in writing) on the Sunday morning of the week of publication.

7-12. (Old Jaffa, Hahmash, Thursday at 12.30 p.m.)

**PANTOMIME FUN** — With Yoram Boker and others. (Beit Leislin, Thursday at 11.30 a.m.)

**UZI AND CHOMPI** — Songs and games from the TV series. (Old Jaffa, Hahmash, Thursday at 11 a.m.)

(For last minute changes in programmes or times of performances, please contact box office.)

Material for publication must be at The Jerusalem Post offices in Jerusalem (in writing) on the Sunday morning of the week of publication.

Wednesday at 2.30 p.m. — Excavations of Western Wall. Meet Dung Gate.

Friday at 10 a.m. — City of David and Hezekiah's Tunnel. Meet Dung Gate. Bring flash-light.

Registration at the offices of the SPNI, 13 Helene Hamalka Street, Tel. 223.557, 244.605.

**Other towns**  
**Haifa**

"Sabbath Morning Walk" — Tomorrow at 10.00 a.m. (11.00 p.m. from Panoramia Rd. Organized by the Haifa Tourism Development Ass., includes museums, Baha'i Shrine and gardens and others.

**Safed**

Daily expeditions to old Jewish Quarter of Safed, synagogues, War of Independence landmarks, cemetery. Tel. 067-30448

## JERUSALEM Cinemas

### CINEMA 1 בן יואל

EVERYTHING YOU WANTED TO KNOW ABOUT SEX & THE WORLD ACCORDING TO GARP 9.30  
TARZAN THE APE MAN 4 THE GRADUATE 6  
EVERYTHING YOU WANTED TO KNOW ABOUT SEX 7.45 THE WORLD ACCORDING TO GARP 9.30  
TARZAN THE APE MAN 4 EVERYTHING YOU WANTED TO KNOW ABOUT SEX 6 THE GRADUATE 7.45 THE WORLD ACCORDING TO GARP 9.30  
TARZAN THE APE MAN 3.30 ON GOLDEN POND 5.30 EVERYTHING YOU WANTED TO KNOW ABOUT SEX 7.30 ON GOLDEN POND 9.15  
JESUS CHRIST SUPERSTAR 2.30  
JESUS CHRIST SUPERSTAR 7.30  
EMMANUELLE 9.30

### EDEN

2nd week  
VALLEY GIRL  
Sat. 9  
Weekdays 4, 7, 9

### EDISON

JAWS III  
Sat. 9  
Weekdays 4, 7, 9

### HABIRA

AN OFFICER AND A GENTLEMAN  
Sat. 9  
Weekdays 4, 7, 9, 15

### FORCED WITNESS

Thur. Oct. 11, 7, 9

### ISRAEL MUSEUM

MERRY CHRISTMAS  
MR. LAWRENCE  
Tue., 6, 8, 30

### KFIR

STREETS OF FIRE  
Sat. 9  
Weekdays 4, 7, 9

### MITCHELL

MOSCOW ON THE HUDSON  
Sat. 9  
Weekdays 7, 9

### ORGL

FUNNY PEOPLE  
Sat. 9  
Weekdays 4, 7, 9

### ORION

UNFAITHFULLY YOURS  
Sat. 9  
Weekdays 4, 7, 9

### TWO OF A KIND

Thur. Oct. 11, 7, 9

### ORNA

2nd week  
GREYSTOKE  
Sat. 9  
Weekdays 4, 6, 30, 9  
Tarzan

### RON

2nd week  
BEYOND THE WALLS  
Sat. 9  
Weekdays 4, 7, 9

## SEMADAR

5th week  
LA TRAVIATA  
Sat. 9, 15  
Weekdays 7, 9

### SMALL AUDITORIUM

BINYENI HA'UMA  
3rd week  
ZIGZAG STORY  
Sat. 9  
Weekdays 7, 9

## TEL AVIV Cinemas

### ALLENBY

3rd week  
HIGH PLAIN DRIFTER  
Sat. 9, 15  
Weekdays 4, 30, 7, 15, 9, 30

### BEN-YEHUDA

6th week  
STREETS OF FIRE  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### BETH HATEFUTSOH

TEL AVIV UNIVERSITY  
JEWISH CINEMA THEATRE  
JACOB THE LIAR  
Sun. and Mon. 8.30

### CHEN 1

16th week  
POLICE ACADEMY  
Sat. 9, 40  
Weekdays 5, 7, 25, 9, 40

### CHEN 2

5th week  
CHAMPIONS  
Sat. 9, 40  
Weekdays 4, 40, 7, 20, 9, 40

### CHEN 3

2nd week  
ROMANCING THE STONE  
Sat. 9, 35  
Weekdays 4, 45, 7, 15, 9, 35

### CHEN 4

11th week  
THE BIG CHILL  
\* CLIFF ROBERTSON  
Sat. 9, 40  
Weekdays 10, 30, 1, 30, 5, 7, 25, 9, 40

### CHEN 5

22nd week  
CROSS CREEK  
Sat. 9, 35  
Weekdays 10, 30, 1, 30, 4, 45, 7, 15, 9, 35

### CINEMA ONE

TARZAN AND HIS MATE  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

## CINEMA TWO

CHINATOWN  
Sat. 9, 30  
Weekdays 4, 30, 7, 9, 30

### CLASS

86 Allenby Rd.  
DEADLY IMPACT  
Sat. 8, 15, 10  
Weekdays 4, 30, 7, 15, 9, 30  
1 hr. 7, 15, 9, 30

### DEKEL

7th week  
THE NATURAL  
\* ROBERT REDFORD  
Sat. 9, 30; weekdays 7, 10, 9, 30

### DRIVE-IN

Sat. and weekdays 9.30  
LORD OF DISCIPLINE  
Sat. and weekdays 7.15  
STAR TREK III  
Sat. and weekdays 12 midnight  
Sex Film

### ESTHER

Tel. 225610  
2nd week  
VALLEY GIRL  
Sat. 8, 10  
Weekdays 4, 30, 7, 30, 9, 30

### GAT

2nd week  
GREYSTOKE  
Sat. 9, 35  
Weekdays 4, 30, 7, 9, 35

### GORDON

87 Ben Yehuda, Tel 244373  
5th week  
THE HERD  
A new film by the director of Yif  
Sat. 9, 30  
Weekdays 4, 40, 7, 10, 9, 30

### HOD

2nd week  
CANNONBALL RUN II  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### LEV I

2nd week  
BEYOND THE WALLS  
Sat. 7, 15, 9, 30  
Weekdays 1, 45, 4, 45, 7, 15, 9, 30

### LEV II

15th week  
LA TRAVIATA  
\* TERESA STRATAS  
\* PLACIDO DOMINGO  
\* CORNELIUS MACNEIL  
Sat. 7, 30, 9, 40  
Weekdays 1, 30, 4, 30, 7, 30, 9, 40

### LIMOR

2nd week  
THE FAR PAVILIONS  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### MAXIM

MOLIERE L'AVARE  
\* LOUIS DE FUNES  
Sat. 8, 15, 10  
Weekdays 4, 30, 7, 15, 9, 30

### MOGRABI

17th week  
AGAINST ALL ODDS  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### PARIS

4th week  
BULL SHOT  
Sat. 8, 15, 10  
Weekdays 10, 12, 2, 4, 7, 30, 9, 30  
Thur. 7, 30, 9, 30

### PEER

Israel Premiere  
ANOTHER TIME ANOTHER PLACE  
Sat. 8, 10  
Weekdays 4, 30, 7, 15, 9, 30

### SHAHAF

15th week  
BLAME IT ON RIO  
Sun., Mon. 4, 30, 7, 15, 9, 30  
Tue. 4, 30, 7, 15

### STUDIO

8th week  
MOSCOW ON THE HUDSON  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### TAMUZ

Cinema Ramat Aviv  
Tel. 412761  
28th week  
ZIGZAG STORY  
Sat. 7, 45, 10  
Weekdays 7, 15, 9, 30

## ONLY

4th week  
FUNNY PEOPLE II  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### PARIS

4th week  
BULL SHOT  
Sat. 8, 15, 10  
Weekdays 10, 12, 2, 4, 7, 30, 9, 30  
Thur. 7, 30, 9, 30

### PEER

Israel Premiere  
ANOTHER TIME ANOTHER PLACE  
Sat. 8, 10  
Weekdays 4, 30, 7, 15, 9, 30

### SHAHAF

15th week  
BLAME IT ON RIO  
Sun., Mon. 4, 30, 7, 15, 9, 30  
Tue. 4, 30, 7, 15

### STUDIO

8th week  
MOSCOW ON THE HUDSON  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### TAMUZ

Cinema Ramat Aviv  
Tel. 412761  
28th week  
ZIGZAG STORY  
Sat. 7, 45, 10  
Weekdays 7, 15, 9, 30

### TCHERET

2nd week  
THE RETURN OF MARTIN GUERRE  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### TEL AVIV

4th week  
JAWS 3-D  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### TEL AVIV MUSEUM

29th week  
SUNDAY IN THE COUNTRY  
Sat. 9, 30  
Weekdays 5, 7, 30, 9, 30

### ZAFON

6th week  
GARCON  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### HAIFA Cinemas

AMPHITHEATRE  
MAX'S REVENGE  
Sat. 9  
Weekdays 4, 6, 45, 9

### ARMON

2nd week  
THE FAR PAVILIONS  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMON

4th week  
WOMEN'S PRISON  
Sat. 9  
Weekdays 4, 6, 45, 9

### CHEN

6th week  
THE BIG CHILL  
Sat. 9, 15  
Weekdays 4, 6, 45, 9

### MORIAH

Weekdays 5  
SUPER GIRL  
Weekdays 7  
INDIANA JONES AND THE TEMPLE OF DOOM  
Sat. and weekdays 9  
THE RETURN OF MARTIN GUERRE

### ORAH

3rd week  
LA TRAVIATA  
Weekdays 4, 6, 45, 9  
Sat. 9

### ONLY

5th week  
CROSS CREEK  
Sat. 9  
Weekdays 6, 30, 9

### PEER

2nd week  
BEYOND THE WALLS  
Sat. 9, 15  
Weekdays 4, 6, 45, 9

## ATZMON

4th week  
WOMEN'S PRISON  
Sat. 9  
Weekdays 4, 6, 45, 9

### CHEN

6th week  
THE BIG CHILL  
Sat. 9, 15  
Weekdays 4, 6, 45, 9

### MORIAH

Weekdays 5  
SUPER GIRL  
Weekdays 7  
INDIANA JONES AND THE TEMPLE OF DOOM  
Sat. and weekdays 9  
THE RETURN OF MARTIN GUERRE

### ORAH

3rd week  
LA TRAVIATA  
Weekdays 4, 6, 45, 9  
Sat. 9

### ONLY

5th week  
CROSS CREEK  
Sat. 9  
Weekdays 6, 30, 9

### PEER

2nd week  
BEYOND THE WALLS  
Sat. 9, 15  
Weekdays 4, 6, 45, 9

### RON

3rd week  
STREETS OF FIRE  
Sat. 9  
Weekdays 4, 6, 45, 9

### SHAVIT

8th week  
ZIGZAG STORY  
Sat. 9, 15  
Weekdays 7, 9, 15

### RAMAT GAN Cinemas

2nd week  
BEYOND THE WALLS  
Sat. 9, 30  
Weekdays 4, 30, 7, 30, 9, 30

### ARMON

11th week  
ROMANCING THE STONE  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### OASIS

11th week  
Sat. 9, 30  
Weekdays 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

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Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

## LILY

3rd week  
BLAME IT ON RIO  
Sat. and weekdays 7, 15, 9, 30

### ORDEA

3rd week  
INDIANA JONES AND THE TEMPLE OF DOOM  
Sat. 7, 15, 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### RAMAT GAN

4th week  
AGAINST ALL ODDS  
Sat. 9, 30; weekdays 7, 15, 9, 30

### DAVID

Sat. and weekdays 9  
FANNY AND ALEXANDER  
BEAT STREET  
Sat. 7, 15, 9, 30  
Weekdays 4, 30, 7, 15, 9, 45  
SUPER GIRL

### HECHAL

AN OFFICER AND A GENTLEMAN  
Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### TIFERET

3rd week  
POLICE ACADEMY  
Sat. 7, 15, 9, 15  
Weekdays 5, 7, 15, 9, 15

### HOLON Cinemas

2nd week  
GREYSTOKE  
Sat. 9, 15  
Weekdays 7, 9, 15

### MIGDAL

4th week  
CANNONBALL II  
Sat. 9, 15  
Weekdays 4, 30, 7, 15, 9, 15

### SAVOY

4th week  
CANNONBALL II  
Sat. 9, 15  
Weekdays 4, 30, 7, 15, 9, 15

### FORCED WITNESS

Wed. 10 a.m.; Thur. 7, 30, 9, 30

### BAT YAM CINEMA

FORCED WITNESS  
Thur. 7, 30, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

### ATZMAUT

Sat. 9, 30  
Weekdays 4, 30, 7, 15, 9, 30

## ISRAEL THEATRES

Hahima  
The National Theatre  
Saturday, October 6  
BRIGHTON BEACH MEMOIRS  
9.30 p.m.  
GLENGARY GLEN ROSS  
9.30 p.m.

### The Cameri Theatre

of Tel Aviv  
Saturday, October 6  
SATAN IN MOSCOW 9 p.m.  
HOMECOMING  
(at Tzavta) - 8.30 p.m.

## SUPER MUFFLER



I WOULD recommend that you read this column after Yom Kippur, for it deals with the annual Young Chefs Competition which took place recently in the Tiberias Plaza Hotel, and you might easily regard this as a mere exercise in gluttony. But that would be losing sight of the main purpose of the competition, which is to instill an appreciation of the profession.

Indeed, if there is any profession in which talent and devotion play a prime role, it is that of the chef, where even a youngster from the most deprived background can make good.

Although the competition was open to young chefs from all areas of endeavour, all six finalists came from the large hotels which have the resources to train them and back them up in this sort of enterprise.

The hotels also benefit from their participation, both because such events raise standards among their staff, and because of the possible publicity. For example, the Tel Aviv Hilton, whose employee Yosef

## Youth will be the victor

Jerousy came out top, offering his winning menu in their select King Solomon restaurant as a special gourmet meal next month.

The meal was far from the most complex or daring of those offered in the competition, perhaps an indication that, in contrast to the plastic arts and music, culinary art must be digestible as well as innovative.

Jerousy, a 25-year-old bachelor from Rishon LeZion, who received much of his training in the hotel itself, was just as elegant in his preparation as in his presentation. During the seven long hours allocated to the contestants, he never seemed hurried or flustered; and his white chef's outfit never looked other than spotless.

His menu, consisting of a chopped raw fish hors d'oeuvre, breast of duck with apples as an intermediate course, boned lamb in a pastry shell, and fresh fruit served in a chocolate cup, was one of those deceptively

## MATTERS OF TASTE

Haim Shapiro

simple-looking meals which take a great deal of effort to produce. Perhaps the success of the creation is that it appeared so effortless.

For the first course, he simply chopped separately 400 grams each of boned salmon and sea bass, leaving each to marinate in white wine and lemon juice. The two kinds of fish, one white and one orange, were served in concentric circles on a plate with a little mound of red salmon caviar in the centre, a sauce of mayonnaise, dill and lemon juice around the outside and a few pickled quails' eggs for decoration.

For the next dish, he marinated the boned breast of duck in orange juice and mint leaves, and after drying it off, dusted it with flour and

pepper, garlic and a little parve cream. The duck was then rolled up, tied and broiled in a long pan. After spending the meat with a mixture of chopped mushrooms and onions, he rolled the whole thing up in pastry and baked it.

The meat was served with the lamb sauce, which had been boiled down with fresh coriander and, of course, a selection of beautifully-prepared vegetables.

For the last course, the little shells were made out of melted chocolate. The filling was a mixture of melon, watermelon, fresh pineapple, black grapes. In the shell was a sauce made with orange juice and Sabra liqueur, while around the chocolate dish were two sauces, one made from a puree of strawberries, the other from a puree of mango.

Perhaps just as impressive as this particular menu was the fact that all the contestants were on a level which seemed to be far superior to that found in the country even a few years ago.

## Monkey business

CINEMA / Dan Fainaru



THERE IS very little in common between the new *Greystoke, The Legend of Tarzan King of the Apes* and all the countless adventures of Edgar Rice Burroughs' hero, as filmed by Hollywood, from Buster Crabbe and Johnny Weissmüller on. This, supposedly, is the first time the literary origin has been taken seriously, adapted in earnest, and its deeper meanings revealed. Scriptwriter Robert Towns (the man who wrote *Shampoo*) brought the idea to Warner Bros and is now credited on the screen under the pseudonym P.H. Vazak. Director Hugh Hudson, who made *Chariots of Fire*, took upon himself the task of showing the world a different kind of Tarzan for the modest sum of \$20m. and the result is now displayed for our admiration.

Indeed, admiration is definitely indicated. This must have been an enormously difficult movie to make. It took over two years to complete; it has some stunning photography by John Alcott (another star, made famous by his work with Stanley Kubrick), amazing feats by a team of stuntmen in ape costumes playing Tarzan's jungle family; and it has Sir Ralph Richardson in his last picture, as brilliant as he ever was, in the part of Lord Greystoke, the hero's grandfather. (The film was posthumously dedicated to Richardson.)

But once all these contributions are duly recorded and praised, there is still one nagging feeling that persists: was it all really worth those 137 minutes? Is this the memorable event we were preparing ourselves for?

Frankly, even a conversation with Hugh Hudson himself doesn't really settle that matter. Hudson, a young man in his thirties, who accompanied his film to the Venice Festival, appeared quite relaxed and pleased with the reception accorded him by the audience in the Sala Grande. Neither he nor any of the Warner people seemed to expect the film to win a prize, so the normal tension of a competitor was quite unnecessary. This film, they all seemed to believe, is first and foremost popular entertainment, and as such cannot really compete, in the eyes of an extremely demanding jury, with more ambitious artistic efforts, less concerned with public response.

WHY WOULD the man who conquered American audiences with a story about a Jew and a Protestant racing in the 1924 Olympics (*Chariots of Fire*) have sold more tickets in the States than any other non-American movie be interested in going back to the jungle? Hudson has his answer, but since he has had to face this question from the very first moment he decided to tackle this film. For him, this is a way of dealing with one of the most powerful myths of our century, as well as with the dualism latent in all of us; jungle impulses under a veneer of civilization. Finally, he says, this is a man's eternal quest for a father figure.

Not much of all this comes out in the movie, and what does come out is a little too obvious to justify such a venture. The first part describes Tarzan's childhood in the jungle amid the apes, after his parents, shipwrecked on the African coast, have both succumbed to the harsh conditions. Hudson does not attempt to prettify or humanize any of this; there is a brutal, uncompromising portrayal of the struggle for the survival of the fittest which would have made Charles Darwin very happy.

Here the first surprises are in store for anyone expecting this to be a regular Tarzan story. The kid playing him as a child isn't particularly cute, the life he has to lead is anything but enviable, and once you meet Tarzan as an adult, he bears no resemblance to the traditional body-builders and Olympic champions chosen for the part. He is a little, rather thin, American-born Swiss called Christopher Lambert, whom Hudson picked after seeing hundreds of candidates. As a matter of fact, he looks more credible than the typical bundles of muscle selected in the past, having the kind of figure suited to the need to be on the move constantly, aware of the dangers around him, without the leisure required by photogenic strongmen to develop their biceps in front of a mirror.

Life in the jungle is shown as something no one would wish on his progeny. There is so much violence, so many hazards, that no normal person could avoid being in a continual state of anxiety, not to say terror.

THEN COMES the intrusion of decadent civilization into the primeval jungle. It starts with the introduction of a scientific expedition led by a bloodthirsty soldier (Nigel Davenport) who loves killing, anybody and anything. Fortunately, there is one reasonable human being among them, a Belgian, Philippe d'Arnot (a splendid performance by Ian Holm), who is left behind when all the rest fall prey to their own lust or ignorance of jungle law.

Saved in the nick of time by Tarzan, who perceives in him a creature similar to himself, he sets about restoring the noble savage to the bosom of Western civilization. It is done slowly and painstakingly, and quite believably until the two reach the coast and meet an outpost of the Western world, caricatured and grotesque enough to put anybody off the Occident forever. But Tarzan and d'Arnot are too brave to be discouraged.

Back in England comes what must be considered the most entertaining, but also the most explicit, part of the film. Recognized as the Greystoke heir, Tarzan has to adapt to an alien world and its strange habits, such as sleeping in a bed and using spoons and forks.

There are amusing moments all through this, and Tarzan, now able to speak, manages even to express the inner struggle he is subjected to, on the one hand a savage animal from the forest, on the other, an educated member of British high society. Also, this is the stage where he experiences his first (and of course only) romantic entanglement, with pretty Jane Porter (played by model Andie McDowell), an American and therefore less taken aback by the youth's strange nature. Apart from her, it seems there are only two persons he feels close to in the huge Scottish castle in which he has been received as the next owner: one is his grandfather who is exalted enough to permit himself anything, and Philippe d'Arnot, his tutor.

The last part of the film is the most ludicrous for Tarzan, now a peer, is invited to visit the Natural History Museum in London. There he encounters his adoptive father, the ape nicknamed by the film-makers Silverbeard, now a captive destined to be subjected to scientific experiments. The last 15 minutes of the movie turn into a real tearjerker, spoiling some of its previous achievements.

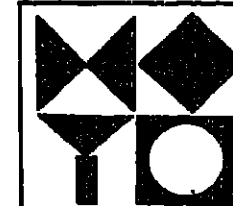
IT IS never very smart to start a film with a bang and end it with a whimper. Not that anyone would do it intentionally, but that is what has happened here. For the more you go along with the story, the more transparent and undemanding it seems. Even Burroughs, who was not the most sophisticated of authors did not find it necessary to include this passage in the realm of modern sciences, involving experiments with live creatures and showing Tarzan meeting his jungle family in England.

There are, of course, many questions left unanswered for those who wish to take the story literally. One can wonder about a lot of details, from the clean-shaven face of the Lord of the Apes, who couldn't have met the products of Mr. Gillette in his natural habitat, to the sexual impulses of a normal animal at the height of his reproductive age, which in Tarzan appear for most of the time to be entirely dormant.

Still, one can't deny the film its visual splendour, particularly in the sequences shot in Cameroon, the demystification of the jungle as a kind of photogenic Garden of Eden with an occasional serpent to crush (that was the usual Hollywood tradition), and the presence of a leading man as yet unspoiled by the mannerisms of the star system, who has all the right physical attributes for the part, and throws himself into it wholeheartedly.

Altogether, one might say that this is a pleasant if not very profound piece of entertainment, with one drawback: anybody who is squeamish about animal brutality is bound to suffer through many sequences. Be Warned.

## This Week in Israel - The JERUSALEM MUSEUMS



this week at the israel museum jerusalem

### EXHIBITIONS

**THE ARMAND HAMMER COLLECTION: FIVE CENTURIES OF MASTERPIECES**  
Ninety outstanding European and American paintings and drawings, from 16th-20th centuries. Includes works by: Rembrandt, Rubens, Titian, Michelangelo, Raphael, Goya, Cezanne, Gauguin, van Gogh and Picasso. Courtesy of the Armand Hammer Foundation and Occidental Petroleum Corp. (Floorshamer Pavilion)

**David Tarkenton - Produce of Israel**  
A selection of works on cultural, social and political subjects created over the past ten years by this Israeli graphic designer.



'Tuft of Cowslips' Abrecht Durer (1471-1528)

**Zigl Ben Haim - Sculptures and assemblages.** At the Billy Rose Pavilion. From Tuesday, October 9.

**Plasticine - children's works on show, plus activity corner (Ruth Youth Wing)**  
Scraps - creating home theatre sets and greeting cards (Ruth Youth Wing)  
12 Pages from the Cairo Geniza  
Permanent Collection of Judaica, Art and Archaeology

**SPECIAL EXHIBITS**  
A Masterpiece of Greek Pottery - a giant kylix of the late 6th century  
New Discovery of Jewish coins - excavated from Gamla

**ROCKEFELLER MUSEUM**  
Egypt - The Other Side of the River: funerary objects from Ancient Egypt  
**TICHO HOUSE**  
Works by Anna Ticho, Hanukka lamps collected by Dr. Ticho, library and garden cafe

### EVENTS

**CHILDREN'S FILM**  
Sun., Oct. 7; Mon., Oct. 8 at 16.30; Wed., Oct. 10; Fri., Oct. 12 at 11.00  
**WATERSHIP DOWN** (Animated film)

**FILM**  
Tuesday, October 9 at 18.00 and 20.30  
**MERRY CHRISTMAS MR. LAWRENCE** (1982)  
Dir: Nagisa Oshima; with David Bowie and Tom Conti.  
**GALLERY TALK**  
Tuesday, October 9 at 18.15  
**THE ARMAND HAMMER COLLECTION**  
with Amalyah Zipkin, curator of the exhibition (in English)

**RUTH YOUTH WING**  
Registration now continues for art courses for children and adults. For details please call (02) 633278/698235.  
Recycling room and activity in the Plasticine exhibition is open Sun., Mon., Wed., Thurs. from 16.00-17.00 (Tues. 16.00-19.00). Special creative games during Succot (Oct. 14-16, mornings). For details call (02) 698235/633278.  
Storytelling hour for children aged 4-6. Tuesday, October 9 at 16.00  
**A Family Project - Build a dollhouse together.** 10 sessions on Sundays from 17.30 to 19.00.

**GUIDED TOURS IN ENGLISH**  
Museum: Sun., Mon., Wed., Thurs. at 11.00; also Sun. at 16.00; Tues. at 16.30  
Archaeology Galleries - Special Tour: Monday at 15.00  
Shrine of the Book - Special Tour: Tuesday at 15.00  
Special tour: Rockefeller Museum, Friday at 11.00.  
No special tour of the Judaica Galleries this week.

**VISITING HOURS**  
Museum - Galleries and Shrine of the Book: Sun., Mon., Wed., Thurs. 10.00-17.00; Tues. 16.00-22.00 (Shrine 10.00-22.00)  
Library: Sun., Mon., Wed., Thurs. 10.00-17.00; Tues. 16.00-20.00  
Graphics Study Room: Sun., Mon., Wed., Thurs. 11.00-13.00; Tues. 16.00-20.00  
Department of Travelling Exhibitions: Sun., Thurs. 9.30-13.00; Tues. 13.00-17.00  
Rockefeller Museum: Sun., Mon., Tues., Wed., Thurs. 10.00-17.00  
Special visiting hours for Yom Kippur and Succot: Eve of Yom Kippur, Oct. 5 closed; Shrine 10.00-13.00; Yom Kippur, Oct. 6, closed; Eve of Succot, Oct. 10, 10.00-14.00; Succot, Oct. 11, 10.00-14.00; Ticho, closed.

Special arrangements for the Holidays and Shabbat: Due to the overwhelming popularity of the exhibition, tickets for Shabbat and holidays will be sold, marked with an allocated date and hour of visit. Tickets may be purchased in advance at the Museum and at Kila'im Agency, Jerusalem.

The Museum keeps its doors open with the help of its friends:  
Nelson Blitz Jr. - October 7 to October 13, 1984

Some galleries may be closed temporarily due to development work.  
Tickets for Saturdays - available in advance at the Museum and at the Kila'im ticket agency, Jerusalem, and Rococo in Tel Aviv.

THE ISRAEL MUSEUM IS LOCATED ON RUPPIN ST., TEL. (02) 698211

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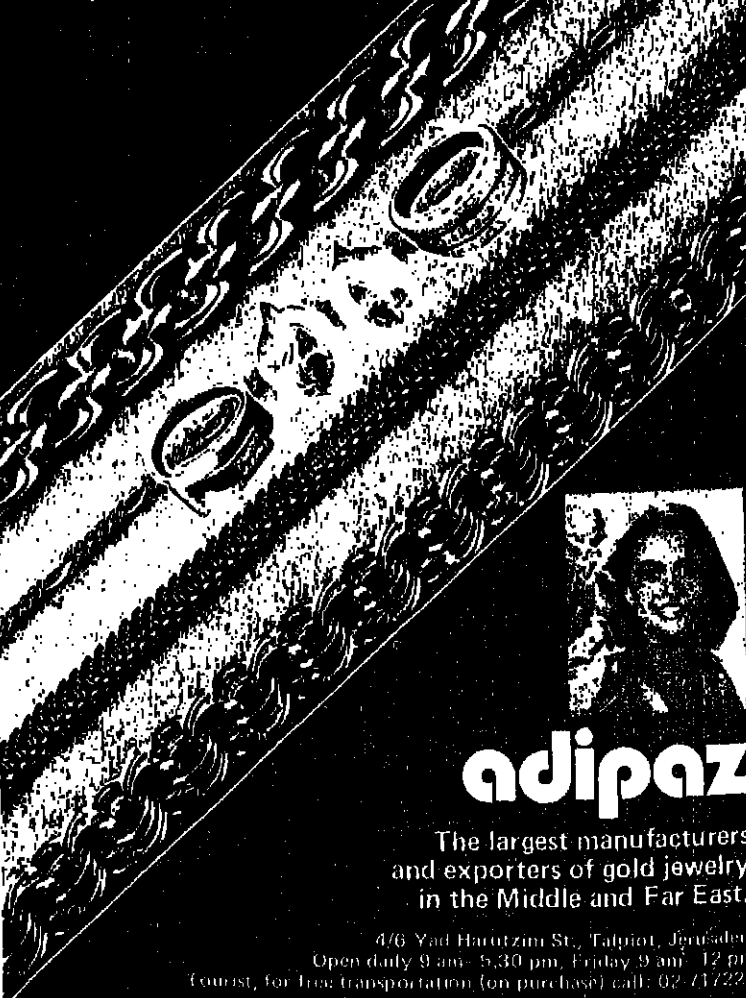
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### Cinematheque

**OCTOBER 6 to OCTOBER 12**  
Sat. at 9 pm: *The Hunger*  
dir. Tony Scott  
Sun. at 8.30 pm: *Evening in the memory of Eliza Shagrir*  
Mon. at 7 pm: *Les Turbulences*  
dir. Bernard Revon  
9 pm: small hall *The Stranger*  
dir. Orson Welles  
9.30 pm: *The Firemen's Ball*  
dir. Milos Forman  
Tues. at 4 pm: *Le Ballon Rouge*  
and *Le Voyage en Ballon*  
7 pm: *Nicholas and Alexandra*  
dir. Franklin Schaffner  
9 pm: small hall *Two films by Serge Anikri, Israeli director*  
10.15 pm: *Le Faucon*  
dir. Paul Boujenah  
Wed. at 2 pm: *Lolita*  
dir. Stanley Kubrick  
Thurs. at 7.30 pm: *Il Decamerone*  
dir. Pier Paolo Pasolini  
9 pm: small hall *Alice Adams*  
dir. George Stevens  
9.30 pm: *L'Homme qui Abime les Femmes* dir. Francois Truffaut  
midnight: *Cruising*  
dir. William Friedkin  
Fri. at 2 pm: *Man of Marble*  
dir. Andrei Walda  
Screenings at the Cinematheque  
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WE HAVE GOT through Tashmad by the skin of our teeth. There were times during the year when we felt the breath of Gog and Magog hot on our necks. I am referring, of course, not to our economic calamities or the Lebanese War or the tied elections, but to the discovery in our midst of a Jewish terrorist group, attributing to God their mission to murder and mutilate innocent human beings.

My thoughts were directed to this anti-Jewish worship of strange gods by the approach of Yom Kippur and by a video cassette I received from England of the BBC *Panorama* production, *Prisoners of Zion*. This was shown on BBC 1 on September 21, and is devoted to the latest and worst of all our sufferings. Since Israeli viewers may have to wait a long time before they are shown this film on Israel Television - Jordan may pick it up soon - I trust I will be forgiven if I deal with it at length.

Let me say at the outset that I approached it with built-in resistance, sceptical about the ability of *Panorama* to avoid showing their petticoats of anti-Zionism and anti-Semitism. I even feared that I might become so resentful of the programme's efforts to manipulate me into anti-Israel feelings that I would even find myself in the absurd position of identifying with the terrorists.

Many readers may have similar suspicious expectations of bias on the part of the BBC, so let me hasten to admit that I have never seen a fairer or more objective programme. Scrupulous care is taken to avoid applying pejorative adjectives to the terrorists, such as I habitually used to describe them. Their point of view is presented at length, if not with sympathy.

## Gog and Magog

TELEREVIEW / Philip Gillon

Clearly, *Panorama* succeeded in getting their full cooperation: defence lawyer David Rotem and Menahem Livni, alleged to be the leader of the underground, are given complete freedom and ample time to present their case. Rabbi Moshe Levinger is allowed full scope to explain the subtle distinctions he draws between good terrorists and bad terrorists.

It must have been the defence that supplied *Panorama* with an astonishing television scoop, the full confession of Livni. This was read with such sincerity and conviction by an actor (with a very sympathetic British accent) that at times I almost thought, "Though this be madness, yet there is method in it."

The film opens with a quick shot of Mayor Bussam Shak'a describing how he lost his legs when his car blew up. Then we have a fake shot of the car exploding. This is overdone: the car disintegrates completely. If this had really happened, it would inevitably have caused death, while Livni, according to the confession, deliberately used a small charge so as to mutilate and not kill.

From this point of horror we are moved rapidly to the counterpoint of the celebration in Hebron of the *brit mila* of Livni's son, which Livni was brought from prison to attend. Tom Mangold, the commentator, tells us the party turned into a political demonstration for the accused.

The contrast between the Arab victim and the Jewish celebrants at this stage seems to warrant the suspicion that we are going to see a one-sided presentation, with Arabs as goodies and Jews as baddies, but Mangold quickly makes his objectivity clear. With the aid of a map, he shows us that the West Bank contains 740,000 Arabs and 30,000 Jews. Then come shots of the Jews hacked to death in the 1929 massacre.

Enter Rabbi Moshe Levinger, to explain his holy duty to rebuild the Jewish quarter. "I don't know if the Arabs approve," he says. "We don't wait for them to approve. It is our holy duty to rebuild the Jewish quarter. Every good man will understand."

So, Mangold tells us, Levinger created Gush Emunim. To explain this movement he produces Daniela Weiss.

Weiss tells us that the Gush was the catalyst of the policy of the then government. She denies that they pushed the government, they merely encouraged it. Mangold reminds us that it was a Labour government that backed down under pressure from the Gush: to the everlasting shame of Golda Meir, Yitzhak Rabin and Shimon Peres, this is correct.

So Hebron becomes an armed camp. A portly Jew from Brooklyn, shopping cheaply in the Arab market, looks like John Wayne with a

Colt at his hip; the main distinction is that he sports a *kippa* on his head instead of a Stetson.

Then, out of the blue, Sadat flies to Jerusalem, and Camp David is negotiated. Yarmit is evacuated, after being destroyed. Mangold comments that Gush Emunim were horrified, because they saw Yarmit as a possible precedent for what would happen to their settlements. So, says Mangold, "the terrorist movement was born in Yarmit."

Now comes the climax: enter Menahem Livni, engineer officer and expert on explosives. We hear his self-justifying confession.

According to this, the crux of the problem was that no action was taken by the Israeli Defence Forces against Arab rioters. On the contrary, he says, the army ran away. So Kiryat Arba is in a terrible state.

So they decide to retaliate, and select as victims the three mayors, who are members of what Livni describes as the PLO supporters' committee. "It was decided to use small amounts of explosive so as to injure," he says. It is not clear whether this decision to cripple and blind instead of killing is actuated by mercy or by the thought that the sight of a man without legs and another without eyes is more of a deterrent than a grave would be.

Rabbi Levinger explains the distinction he draws between bombs placed in a subway killing innocent people and bombs aimed at people who support the PLO. He went to Livni's *brit mila* party, he says, because "Livni is no criminal. Let us hear what the judges will say. He did it in illegal self-defence."

Notice the zany pattern: Gush Emunim are catalysts of the settle-

ment policy by electing to go where the government says they should not; this provokes Arab attacks; the army fails to defend them adequately; hence they are forced to defend themselves by means of terror.

Mangold describes the woeful police ineptitude, the failure to question the mayors except immediately after the attacks. Police officer Nissav Yehzekel Carthy makes one's blood boil by his asinine defence of the indefensible police.

Enter deputy attorney-general Yehudit Karp with her report, suppressed by the then cabinet for 20 months, describing that anarchy and civil rebellion prevail on the West Bank, and that the settlers are taking the law into their own hands, with no police investigation of 75 per cent of the allegations made against them. Mangold, to my surprise, makes no comment on this attempted government cover-up, which in any other land would have had the repercussions of Watergate.

Mangold is ecstatic about the skill and integrity of the Shin Bet. He describes how the service saved the Dome of the Rock and the Arab buses from the vigilantes, presenting the action as a sort of MI 5 thriller. We are shown the mosque - Livni calls it "the abomination" - exploding, as it would have if the Shin Bet had not saved it.

This is a nightmare film for an Israeli to see, but I think we should all see it, however masochistic the experience, to learn of the danger of having in our midst people who believe that God has commanded them to interpret His will instead of respecting the laws of the land, to murder and maim and destroy, according to their view.

## Return of the native

ROCK, ETC. / Michal Yudelman

the Central Bus Station.

Still romantic and idealistic, but experienced and delicately cynical, Sharabi is back with a lot to say for himself. The great unrequited love song and title-track, "Everything's Okay With Me," is saved from kitschiness by the self-aimed cynicism expressed in the refrain, "Nobody dies of love anymore, these days."

Similarly, the naive romanticism of "White-Winged Love" is counterbalanced by acknowledging just how improbable it is. Sharabi can afford to sing of an ideal love as an act of defiance, not obliviousness, of reality.

Another favourite of mine is "From the Beginning," whose Oriental, sexy enunciations and rhythmic short phrases - which could belong to a football team anthem - fuse with the lyrics and spirituality of a religious hymn, all done to a modern arrangement. This spirituality, or should we say soul, permeates every track and accounts for the special intensity of the songs. The erotic ballad "You Are Night to Me" (At Li Laila), an old song of his done to a new arrangement, is one of the

most captivating love songs ever to be made in Israel.

The enchanting instrumental piece "High Tide" caps a truly outstanding album. Oh, and don't forget "Give Me Your Hand," the theme song for the award-winning Israeli movie *Beyond the Walls*. Words for all the songs except "You Are Night to Me" (which Sharabi wrote) are by Shmueli Or. All the music except "Give Me Your Hand" is by Sharabi.

YEHUDIT RAVITZ'S *Silk Road* (CBS) is like a carefully prepared, perfectly balanced meal, with one or two superb items, which nevertheless leaves something to be desired. The album is beautifully arranged by Gary Eckstein and Ravitz and the songs are carefully chosen and composed (all but one) by Ravitz to suit her temperament and show her voice to its best advantage. And they do. They all do. And yet, it's just not that exciting. Some breakthrough, some really great hit, some striking out to uncharted territory is missing.

The opening track "End of the Runway" (strangely translated as

"Up to the Limit" on the sleeve), written by Astar Shumir, is a lovely, rocky ballad of loneliness, pining and starting anew. The song of an independent, creative woman, aware of the sacrifices she has to make. The final track, a setting of the Alexander Penn poem "Confession," closes the circle with a classic. This is stunning in its simplicity, with the lean power that only poetry has. Words like "If it is to happen again, don't let it be any different, just the same poor, rebellious love" acquire new significance with a good voice behind them - like Ravitz's.

But apart from these two songs, the album fails to leave a lasting impression, despite its high-quality lyrics. Even the odd attempt to sound "with it" with everyday slang in "You Said It" just doesn't work. In the faster-moving songs Ravitz's voice becomes expressionless, secondary to the rhythm and instruments. This is popular nowadays and she does it well, but I miss the central role of the human voice and the feeling behind it.

It's a good album and Ravitz lovers won't regret buying it. But I'm still waiting for her to break out of the "nice Israeli" mould and strike out for the real stuff.

THE FIRST THING that *Streets of Fire* (General Music Company) does is make you wish you'd seen the movie. With music like this, the film



- a rock'n'roll fable where the Leader of the Pack steals the Queen of the Hop - can't be bad.

The opening tracks of both sides, "Nowhere Fast" and "Tonight Is What It Means To Be Young," sung by Fire Inc., reminded me strangely of Meat Loaf. This seemed to be strange when I observed that Jim Steinman (who used to write and compose for Meat Loaf) wrote and composed these two songs. They are powerful, sweeping, hypnotic numbers bursting with life, sex and intensity - all that we've come to expect of Steinman, and more. Side one continues with a terrific number written and composed by Stevie Nicks - "Sorcerer," sung by Marilyn Martin. Another winner is "Hold That Snake" by Ry Cooder, with shocking, almost obscene lyrics. And so it goes on.

Buy the album. Or should I say, see the movie! A must.

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# The Week's TV/Radio Highlights


OCTOBER 5 - OCTOBER 11

**FRIDAY**




**Joseph Segal**  
Voice of Music, 12:10

**SATURDAY**



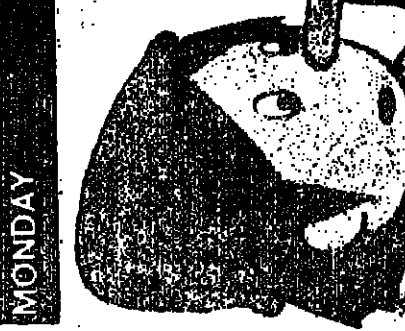
**Cretely Tyson**  
TV, 22:00

**SUNDAY**



**Isaac Stern**  
Voice of Music, 9:30

**MONDAY**




**Pinocchio**  
Educational TV, 15:25

**TUESDAY**



**Leo McKern**  
TV, 22:10

**WEDNESDAY**



**Karl Malden**  
TV, 22:30

**THURSDAY**



**Helen Hayes**  
TV, 22:00

**JORDAN TV (unofficial):**  
13:00 Cuddly Cinema: 14:00 Tucker's  
Winch 16:15 Tonight 20:00 French  
Hour 20:30 (TV) 3:00 Cosmos 19:30 News  
Hebrew 20:00 News in Arabic 20:30  
Super Sports 21:15 To Win 22:00  
Middle East TV (from T.A. north):  
13:00 Insight 13:30 Another Life 14:00 700  
Club 14:30 Shape-Up 15:00 Afternoon  
Movie 16:30 Super Book 16:00 Laramie  
19:00 Bonanza 20:00 Another Life 20:30  
World WKRP Cincinnati 21:30 NBA Basketball  
23:12 700 Club 23:42 News Update

**VOICE OF MUSIC**  
6:02 Musical Clock  
7:30 Works by Beethoven, Schubert and  
9:30 Bach: From the Depths: Chausson:  
Quartet: Mahler: Symphony No. 9  
13:00 Live and Israeli Music

**RADIO**  
6:02 Programmes for Olim  
7:30 Morning Concert (from Voice of  
Music)  
9:30 Encounter - live family and social  
affairs magazine  
11:30 Education for all  
12:05 Yom Kippur Programme  
13:00 News in English  
14:06 The Prime Minister's message to  
broadcast families

**2nd**  
6:10 Gymnastics  
6:30 Editorial Review  
7:30 Green Light - drivers' corner  
8:05 All the Stars of the Network -  
morning magazine  
12:10 Open Line - news and music  
13:00 Yom Kippur - news commentary and  
music  
14:06 The Prime Minister's message to  
broadcast families

**Amy**  
19:05 David Livingstone  
21:00 Mahler - TV Newswest  
21:05 Night Bird - songs, chat

**ARABIC LANGUAGE programmes:**  
21:00 Nature film  
HEBREW PROGRAMMES begin at 20:30  
with a programme for the end of Yom  
Kippur  
Super Sports 21:15 To Win 22:00  
Middle East TV (from T.A. north):  
13:00 Insight 13:30 Another Life 14:00 700  
Club 14:30 Shape-Up 15:00 Afternoon  
Movie 16:30 Super Book 16:00 Laramie  
19:00 Bonanza 20:00 Another Life 20:30  
World WKRP Cincinnati 21:30 NBA Basketball  
23:12 700 Club 23:42 News Update

**VOICE OF MUSIC**  
19:05 Elina Soudar presents My Concert  
20:30 Echoes from the 1949 Israel Festival  
21:00 The Yom Kippur War as a Turning  
Point in Jewish History  
21:15 Bach, Vivaldi, Mozart, and  
Walton and Purcell: Monteverdi and  
Contemporaries, presented by the Early  
Music Consort from Scotland, directed by  
Christopher Field  
22:30 Talkback and Jazz

**RADIO**  
19:05 Bible Reading and programme for  
19:30 Programmes for Olim  
22:05 Classical Music

**2nd**  
19:05 Firm Strength to Strength - news  
and reading  
20:00 Roots - Folklore Magazine  
21:15 Hebrew Songs  
22:05 The Yom Kippur War as a Turning  
Point in Jewish History  
22:15 Yom Kippur War  
23:00 Yom Kippur War  
23:10 Hebrew Songs

**Amy**  
19:05 David Livingstone  
21:00 Mahler - TV Newswest  
21:05 Night Bird - songs, chat

**EDUCATIONAL:**  
8:40 School Broadcasts 15:00 No Secrets  
15:25 Pinocchio (part 1) 15:25 Cosmos  
16:00 The Age of Enlightenment - The  
World of Chemistry 16:00 Revolution - Suc-  
cess Stories of the 19th Century  
CHILDREN'S PROGRAMMES:  
17:30 Different Stripes - Hitchhikers (part  
1) 18:00 Vicky and Donald - cartoons  
18:30 News roundup  
ARABIC LANGUAGE programmes:  
18:30 News roundup  
18:35 Sports  
19:00 Electronic Music - documentary  
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23:12 700 Club 23:42 News Update

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Quartet: Mahler: Symphony No. 9  
13:00 Live and Israeli Music

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★ ★ ★  
Israel TV will be off the air  
on Friday and will resume  
broadcasts on Saturday evening  
at 20.00

★ ★ ★  
Radio broadcasts end Friday  
at 14.20 after the Prime Minister's  
message for Yom Kippur and  
resume on Saturday evening  
at 18.58.

ENGLISH BROADCASTS - ISRAEL		TOTAL LOCATIONS	
RADIO		AM in London?	FM in Manchester?
07:00-07:15	News and Press Review	1287	1287
13:00-13:30	News and Press Review	1287	1287
17:00-17:05	News and Press Review	1287	1287
20:01-30:15	News Magazine	1287	1287
on 1st Programme		1287	1287
- 576	Manchester - centre and north	1287	1287
- 1170	Manchester - Jerusalem area	1287	1287
THIS VOICE OF PEACE			
Regular daily programmes			
3.00-6.00 Nightbeat			
15.00-16.00 Kasal Programme			
18.00-19.30 Tonight Time			
19.30-21.00 English Movie			




## This Week in Israel

### Beth Hatefutsoth

Nahum Goldmann Museum of Jewish Diaspora  
Visiting hours: Sun., Mon., Tues., Thurs. 10 am-5 pm; Wed. 10 am-9 pm. The Museum is closed on Fridays and Saturdays.  
Special visiting hours for the Holidays: Wed., Oct. 10, Succot eve 10 am-2 pm; Thursday, Oct. 11, Succot, the Museum is closed; Fri., Oct. 12, 10 am-2 pm. Children under 6 are not admitted.  
Organized tours must be prearranged (9 am-1 pm, Sun.-Thurs., 03-4251611). Photo Archives: Sun., Thurs. 9.30 am-12.30 pm; Tues. 9.30 am-2.30 pm.  
Permanent Exhibit and Chronosphere. The main aspects of Jewish life in the Diaspora, presented through the most advanced graphic and audio-visual techniques.  
EXHIBITIONS  
1. "The Story of the Jews in Hungary"  
2. "To Save a World"  
3. American Jewish Joint Distribution Committee (AJDC) 1914-1984  
4. "The Enigma of the Czarist Monarchy"  
JEWISH CINEMATHEQUE  
"Jacob the Liar" in German with English subtitles.  
Sunday, October 7 and Monday, October 8 at 8.30 pm.  
Admission fees: 18760; For members of Friends Association: 18600.  
Courtesy of: **bank leumi** בנק לאומי

For sale at Beth Hatefutsoth:  
A special calendar illustrated with "Shema Tova" cards from the beginning of the century. Designed by Hayim Shtayer. Price: 151760. The calendar may be purchased at the sales desk of the Museum. For mail order please write to Beth Hatefutsoth, PR-Department, P.O.B. 39369, Tel Aviv 61392. Please add to your order a check, payable to Beth Hatefutsoth, for the exact amount.  
"Scrolls of Fire" A special display of the silkscreen (serigraph) edition of *Scrolls of Fire*. Texts: Abba Kovner. Paintings: Dan Reisinger. The silkscreens are on sale till October 26 during the opening hours of the Museum. All silkscreens are signed and numbered in pencil by the artist.  
Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2), Klausner St., Ramat Aviv, Tel. 03-425161. Buses: 13, 24, 27, 46, 49, 74, 79, 274, 572.  
SHANA TOVA

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IN THE first days of this year's Helsinki Festival, whose emphasis was on Soviet music and musicians, the one question for local and foreign journalists seemed to be whether any Russian artist would defect during the festival, and seek asylum in the West. None did, actually, but the question was perhaps typical of the ambivalent attitude of many participants. Most of the concerts dedicated to Soviet music were under-attended, and the applause was quite perfunctory.

An observer could easily feel (and see) the difference between East and West: the Russians were very disciplined, never smiled, chafed or even looked at the audience; they would sit quietly, and with expressionless faces. In contrast, their Finnish and English colleagues, later on in the festival, were relaxed in their behaviour, free people in fact. This may, perhaps, be an oversimplification, but was certainly my impression.

A rumour swept the Finnish press, and was not denied, that the cancellation of Schnittke's "Faust" Cantata was due to the refusal of the Soviet authorities to allow two soloists to participate who had failed their examinations in Marxism-Leninism. And Natalia Gutman did not perform though scheduled, due to an illness in the family. So I again missed her (she is quite well-known for frequent cancellations of scheduled performances in the West).

Many soloists and conductors had Jewish names. In addition to other musicians mentioned below, A.A. Levin was the conductor, and M.I. Belkin the stage producer, of the Moscow Chamber Opera. These Jewish names added spice to the general programme. For obvious reasons, I made no contact with these figures.

TWELVE PROGRAMMES, out of 21, were dedicated to Soviet Music. There was only one item of Russian Music: Mussorgsky's *Songs and Dances of Death*. The criterion, apparently, was whether the music was pre- or post-1917. The Symphony Orchestra of the Soviet Ministry of Culture was conducted once by Pavel Cogan (son of the late violinist Leonid Cogan) and twice by Gennadi Rozdestvensky; the Latvian Chamber Orchestra gave two concerts conducted by Tovi Lifshitz; the Moscow Chamber Choir, under Vladimir Minin, had one performance. The Helsinki Philharmonic was conducted by the Russian, Arnold Kats, and by the Swiss, Luca Puff, respectively, and Pavel Cogan conducted the Finnish Radio Symphony.

Instrumentalists and singers of high professional standard performed in several works. Oleg Kagan gave a violin recital, accompanied by the pianist Vladimir Skanavi, of works by Prokofiev, Schnittke and Shostakovich.

Among the principal work performed, there was a masterly performance of Shostakovich's Eighth Symphony by Rozdestvensky. Prokofiev was represented by his cantata, "Alexander Nevsky," and by the Sixth Symphony, the last in a dull performance conducted by Pavel Cogan. Tikhon Khrennikov, the czar of the Russian Composers League for several decades, performed his third Piano Concerto. He played with much technical accomplishment this rather folk-like piece. Thirteen-year-old Vadim Repin performed Khrennikov's Violin Concerto No. 1 with extraordinary technical brilliance.

Tchshedrin (known for his "Carmen" transcription) provided a brilliant burlesque *Mischiefous Chastushki*, colourfully orchestrated and

## Soviet sounds

### MUSIC AND MUSICIANS



Modest Mussorgsky: pre-Soviet.

performed with virtuosity. On the other hand, his third Piano Concerto struck me as rather a stupid piece of music, though it was given a skilful performance by Nicolai Petrov. Another Petrov, Andrei (born in 1930) had his violin concerto performed by Boris Gutnikov, a very fine violinist who might have been given a more musically satisfying work to perform.

Of the other names - Gubaidulina, Amirov, Denisov, Eshpaj, Stankovich, Mansurjan, Shaverzashvili, Kailson, Schnittke, Tormis, Taktakishvili, Seiridov, Holminov - two stand out; Schnittke, for shock tactics, and Gubaidulina, for promise.

ALFRED SCHNITKE (born 1934), studied at the Moscow Conservatory, where he has been teaching since 1960. His First Symphony (1974) was described by the programme writer as his breakthrough - it made him a figure in heated public discussions. He describes himself as close to Charles Ives and Luciano Berio, though Mahler, he says, was his greatest exemplar.

The premiere was in Gorki - far from the mainstream of musical life in Soviet Russia. It had just one more performance in the next 10 years, in Tallinn (Soviet Estonia). The performance at the Helsinki Festival resulted from a special request of the festival management.

The Greek bass, Dimitri Kavrakos, sang the Mussorgsky songs splendidly, and the audience was then exposed for 65 minutes to the inspiration of Schnittke. The music consisted almost exclusively of gimmicks. His symphony begins with the orchestral members slowly assembling on stage, each playing something for himself. This results in terrific noise; eventually, the conductor walks through the hall, climbs onto the stage, and gets things organised. All this is part of the "symphony." Incongruous quotations occur from the entire history of music. They include Gregorian chants (at one point 14 different chants are played simultaneously),

snatches from Haydn, Beethoven, Handel, Chopin, Grieg, Johann Strauss, Russian folk-tunes.

In the second movement, couched in the style of a baroque concerto grosso, the brass suddenly leaves the stage loudly playing some other work, and returns playing some other work. This organised chaos is maintained for 65 minutes. The climax is a tremendous noise. Schnittke had some supporters in the hall, who demonstratively applauded. The rest of the audience left the hall feeling either that it had been taken for a ride, or else that it was completely out of contact with the contemporary world.

A similar experience was provided by Schnittke's Violin Sonata (1963).

An excellent oboist, Anatoli Ljubimov, performed the very pleasant concerto by Andrei Eshpaj (born 1925), a work influenced by Ravel, which includes echoes of the music of the Cherevits, a tribe to which the composer belongs.

SOFIA GUBAIDULINA (born 1931 in the Tatar republic) confesses to influence by three giants: Shostakovich, Bach and Webern. Her Offertorium Concerto which Oleg Kagan performed with virtuosic brilliance, strongly reflects her mystical orientation. It opens with a quotation from Bach's *Matthei Offering* which indicates her intention to meditate on sacrifice in all its aspects. A special atmosphere is created by textures and orchestral colours, and it leaves me wanting to know more about the music of Sofia Gubaidulina.

The Moscow Chamber Choir performed in a rather small church so that its vocal force, which was not held in check by a discriminating conductor, was rather offensive. The repertoire was unattractive. *Concerto for Choir*, based on 10 poems by Pushkin, complete with occasional bells, a piano, harpsichord, drums, and cymbals, was rather dull, despite the perfect performance of the choir. Compensation for this was provided in the form of an encore of an old Russian folk-song, which recalled performances I heard in my youth of the Don Cossack Choir under Serge Jarov. The soft, sweet harmonies and the sentimental sadness of past time gone were balsam after the previous work.

In general, Russian orchestras seem to prefer a rather loud, harsh sound, with preference for percussive effects by composers and conductors. Technical perfection is taken for granted at all times.

I HAVE HEARD so many new scores, and encountered so many new names, within so short a period, that it is most difficult, even impossible, to form too definite an opinion about contemporary Russian music. On the one hand, it should be emphasized that official attitudes seem to be unfreezing, and there seem more opportunities to study, evaluate and copy experiments made in the West over the last decades (for what that's worth).

On the other hand, the musical harvest seems rather poor, considering the hugeness of the country, its many ethnic communities and cultural traditions, and the active support of the state authorities for creative artists.

Still, the opportunity provided by the Helsinki Festival to hear, in concentrated form, so much different Soviet music was too good to be missed.

Helsinki plans to concentrate on the music of America next year and on the Music of the Mediterranean in 1986.

(This is the second of two articles on the Helsinki Festival)

ILIRY BERTSON of Ramana has sent me news of a success achieved by 15 girls from Israel - six sabras and seven ex-South Africans - at the South African Dance Teacher's Association competitive festival in Johannesburg this year. They came from the studio of Livia Brummer, the Ramana Dance Centre.

In solos, duets and group dances, the girls, aged from 14 to 21, gained 15 first places, 10 second and five thirds in 32 sections. "The group brings home four floating trophies and nine cups for individual wins," writes Bertson. "I have girls who entered for the individual championships had only one day to learn their solos - no mean feat considering that the other competitors had been polishing their dances for at least two months."

Brummer herself was awarded the trophy for best choreography, a prize she had similarly won in 1971. Brenda Isaacson, one of her assistant teachers, won a cup in the professional section; Orna Livnat, 18, the trophy for best modern dancer and three other cups; Lisa Wald-barum a cup in an all-round section; and Melanie Bertson, 15, a third-place medal in the championships.

As students of the Ramana Dance Centre, they also took the opportunity to do the examinations of the association, whose syllabus Brummer teaches in Israel.

Brummer opened her Ramana studio in 1978, the year she immigrated. Two years later she began to arrange exchange programmes with South African dancers and introduced the modern syllabus of the S.A.D.T.A. With two assistant teachers, Brenda Isaacson and Livia Friedman, both from South Africa, she has so far prepared about 100 students for the examination, with Sandra Rosenberg of South Africa acting as examiner.

IN HER LETTER, however, Bertson, an enthusiastic public relations officer, makes statements that must be disputed and refuted. She writes of a "great lack of consistent high teaching dance facilities in Israel" and of an "absence of formal syllabuses and competition." The position is, however, that there is no lack of "high teaching" in Israel and no absence of syllabuses.

The annual Royal Academy of Dancing (London) syllabuses and examinations this year drew more than 1,000 students, and two accredited examiners came to carry out the examinations. These have been held in Israel for more than 15 years, largely through the initial efforts of two former South Africans, Jeannette Ordman (of Bat-Dor) and Yvonne Narunsky, and others, including the present secretary Rini Perry.

The Israeli connection is considered sufficiently important for the

## Success story



### DANCE

Dora Sowden

head of the Royal Academy to have come from London for the 15th anniversary celebrations at the Bat-Dor Studios in Tel Aviv. There are about 50 teachers here qualified to teach the Royal Academy syllabuses which carry the name and approval of Dame Margot Fonteyn.

Even before its examinations were

so widely taken, the studio of the late Valentina Arkhipova in Haifa was of such "high teaching" standards that an examiner was sent from London.

Israel is a free country and the Ramana Dance Centre or any other is at liberty to follow the methods it considers best; but that does not invalidate others. Gratifying as it is to hear that Ramana has such an admirable school, there are others that can claim the same adjective.

ONE NEED ONLY mention the Bat-Dor Studios in Tel Aviv and Beersheba; the Mia Arbutova studios and the Municipal Dance Centre in Tel Aviv; the dance centres in Haifa; and other places run by fully-qualified teachers - in Netanya, Ashdod, and Jerusalem, to name only a few.

Nearly every one of our professional companies runs a studio from which come outstanding dancers. The Kibbutz Dance Company at Ga'aton has one of the best studios, with 250 pupils from various kibbutzim. There are good regional schools - the Menashe comes to mind - and there are teachers in community centres in the towns such as the Beit Ha'noar Ha'ivri and the Shaliel Community Centre in Jerusalem. Also in Jerusalem is the Klara Landau Bondy school.

The members of the Tamar Dance Theatre, I understand, give classes in Ramle. So do the members of the

Jerusalem Dance Workshop and more than I can mention here.

Besides all this, there is the Rubin Academy Dance Department in Jerusalem, where students can qualify for an academic degree in dance - and that cannot be done without "formal syllabuses." There are also the classical schools of the Israel Ballet.

As in all countries, there is, of course, slapdash teaching, and teachers not sufficiently qualified. Yet we have a record and standard of which we can be proud.

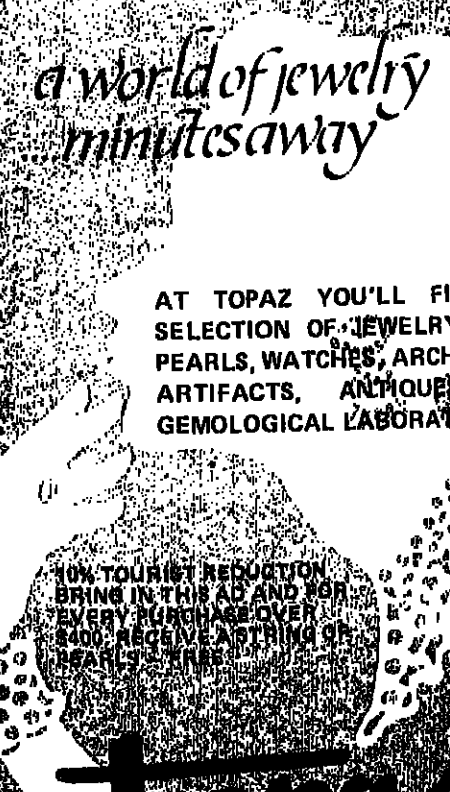
Standards of dance are high in South Africa, studios excellent. That is why so many South Africans, here as elsewhere, distinguish themselves. Some are still leading dancers in the Royal Ballet in London (though fewer, because of work-permit restrictions). Some are noted teachers in various places: for instance, Michael Maule and Yvonne Mounsey in the United States, Brian Bertscher in Germany.

In Israel, besides Ordman (principal dancer and artistic director of Bat-Dor) there are other South African dancers who have made their mark. Shelly Sheer (of the Batseva Company) and Sally Anne Friedman among them.

But from what I have seen during my visits to South Africa, it still has a long way to go before its standards in modern dance can compete with ours.

## This Week in Israel • The Leading Tourist Guide • This Week

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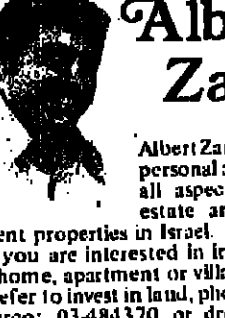
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## MUSEUMS



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## Sardinian statues

Gil Goldfine

SITUATED in the western Mediterranean between the Italian mainland and the Iberian peninsula, the island of Sardinia never acquired the same influence in antiquity that other islands to the south and east (mainly Crete and Cyprus) were able to achieve. While the Cretan and Cypriot cultures began to flourish, their strategic locations made them the trade and military crossroads for the seafaring ancients travelling between the Near East and Europe.

Sardinian trade began to develop significantly around 2500 BCE with the export of flint and obsidian; but it was still to take a considerable time until the Sardinians began to mine copper and silver, developed a metallurgy industry and started to seek outlets to the west and the east. Around the second millennium, Sardinia began to prosper as a mining and commercial centre and it was then that the agrarian population constructed the large rock towers called "nuraghi" not only as fortifications but also as dwelling (and burial) places. The Nuraghi period in Sardinia dates from approximately 1700 to 500 BCE, when the island was overrun by the Phoenicians pushing north from North Africa.

Bronze figures and small sculptures, Nuraghi period, c. 1000 BCE.



The Elie Borowski collection of ancient art from Sardinia, now on view at the Tel Aviv Museum, contains some 70 small bronze figurines, several stone idol forms, bronze weapons, votive figures and various artifacts dating from as early as 4000 BCE, but mostly concentrating on the Nuraghi period of about 1000 BCE. The Borowski bronzes are unique and fine examples of the style.

Essentially religious, Nuraghi art celebrated the numerous deities of the island. The divinities often appear as chieftains or warriors armed with spears, horned helmets and protective shields. The sculptural treatment of the body, spindly and unheroic, shows a stylized simplicity, crude modelling and disproportionate detailing that indicate an artistic colony unskilled and unexposed to the rendering of the human



form. Curiously, in their gestural and stylistic attitude, the Nuraghi figures are similar to those found at Ras Shmra (Ugarit) in Syria (2100-1900 BCE). They also show a distant relationship to the figurative forms of the Indus Valley culture in India that flourished around 2500 BCE.

Among the most remarkable pieces in the Borowski collection are several cast bronze funerary boats decorated with ornaments and sport-



ing an animal prow, usually a stag. A beautifully modelled hedgehog weight provides a relief to the very controlled and very rigid quality of the figurines.

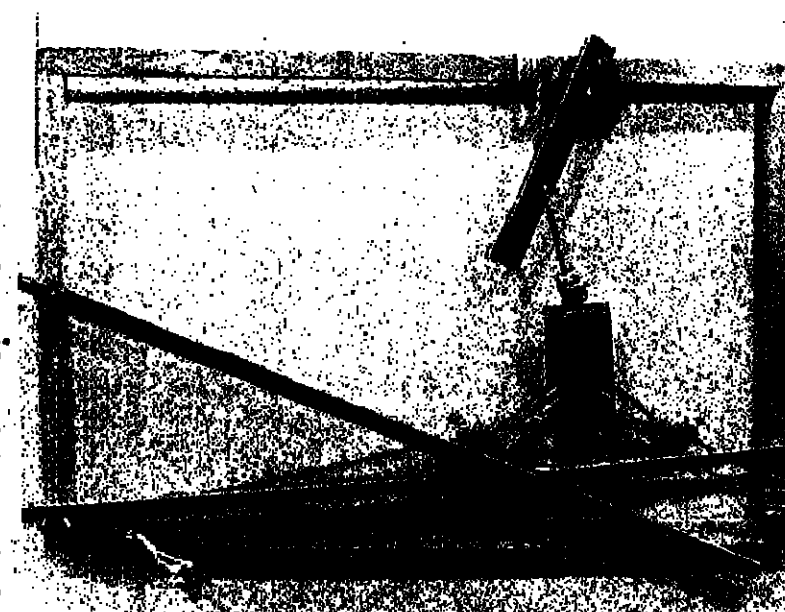
This is an interesting exhibit of a rather minor culture. Not everyone's cup of tea, but worth a visit, especially for those interested in the intricacies of Mediterranean history and its archaeological influences. (Tel Aviv Museum, King Saul Blvd.)

## Levin's evolution

Edith Varga-Biro

AT EVERY showing, Dan Levin introduces new, evolved works of art. He began many years ago as a painter. Now he has become a sculptor and is showing mainly assemblages, each fastened to a frame. His materials are the primary factors: weatherbeaten and new wooden pieces, joined by hand-made wooden nails; collage tautly fastening the various elements; pieces of sack; and a recent element in his work: large sheets of printer's matrices. In "Nur. 10" from his series "Stories from Life," these recently-discovered components, with their unusual pattern and opaque hues blend well into the harmony of natural colours.

In other works, tension is generated by piercing the illusory plane created by the frame. Levin uses sharpened rods, projecting wooden squares, stretched ropes, and the contrivances of the jute to tell a "story." How this happens can be understood from Levin's description of composition No. 15: "An irregular rhythm of arrows penetrates into



Dan Levin: composition 'Stories from Life' - wood, ropes, jute.

the heart of the story, ending in crossed, rough and unhealed rods.

These works are much less aggressive than earlier ones based on torn sack, inflicting open wounds caused by violence.

Their underlying themes are austerity (expressed in the use of materials) and crossing (of straight pieces). These elements carry a theological symbolism: sack-cloth for mourning and penitence, cross and nails (used by Levin also non-functionally) for extreme suffering.

(Beit Abba Khoushy Gallery, Haifa.) Till October 10.

ABRAHAM YASKIL, turned 90 this year, is presenting a new exhibition - and I mean new.

Yaskil is a well-known painter who worked in Germany before the war and was a pioneering artist-educator in Haifa. He is still an active, cheerful man. He recalls a visit to his studio by Marc Chagall, who "shook him like a lulav" and said to him in Yiddish: "You are a good painter, Reb Yid, because you

have no daddy," - meant, of course, in the artistic sense.

And so it is: one can immediately recognize Yaskil's speckled, muted petrol-blues and mustard-yellows, his rounded, suggestive forms, printed in a self-invented technique.

Some 20 years ago he interpreted passages from the Bible and the Hagada in, as Dr. F. Schiff of the Haifa Museum of Modern Art wrote: "the twilight between facts and faith."

Now we find Yaskil's work much more light-hearted. Like Matisse, he has turned in his old age to collages. Some are cut-outs glued over prints. The background consists of his billowing abstractions, often on black, overlaid with multicoloured geometrical forms taken from reproductions, packaging and hand-painted paper. Each picture has a different composition of hues and shapes, but is still recognizable as Yaskil's new art form.

Seeing this excellent and original series, witness to an ever-fresh creativity, one can only wish that he retains his strength to 120. (Artists' House, Haifa.) Till October 10.

ART WHICH is also amusing is rare here; it is rather a treat to come across English-born Mike Leaf's lino-cuts and papier-mâché sculptures. Leaf is unaccountably attached to the idea of representing the surrounding world in a recognizable way (in fact he makes a living by painting passable impressionistic oils

of Safad, where he lives.)

The lino-cuts depict ironic little genre scenes: a rabbi with a paunch, *yeshiva bocher*, the *shuk* and women gossiping. There is no trace of the mystical Safad about the prints. They introduce zesty, folksy types, mostly Ashkenazi Orthodox, observed with a keen, tolerant, even affectionate eye, and rendered in effective compositions of black and white.

Last year, Leaf began to sculpt large papier-mâché figures, vividly coloured. These images seem full of life, not because they are exact copies of the models but because of their inner vitality.

It is remarkable that a self-taught sculptor should be able to capture so well the character of these local types, using their costumes and hand-held objects as a sculptural device and adding glossy-painted surfaces as a highly decorative complement.

Leaf's group of "Painter and Model" is less successful (the joke is hoary: nude model lying in studio, artist's picture shows only flower in her hair). The posed figure has such a strong presence that the painter is ignored, and the group falls apart.

I liked most his gently mocking "Newly-Observant Jew" singing in complete ecstasy; and the thick-set housewife carrying two full bags, painted in a happy red, with a real scarf on her head, all perfectly in character. (Artists' House, Haifa.) Till October 10.

A Grete Wertheimer-Wohl, a slight, formalized treatment of landscape and figure groups. It's the sole oil that catches the eye - a charming idealized, almost naïve view of Robert's old, isolated Jerusalem, cleverly rendered in thin washes of pleasant colour on semi-absorbent canvas. The advertised wall-hanging was not on display during my visit. (Debel Gallery, Eln Kerem.) Till October 10.

Also at this gallery is a small show of watercolours and prints by veter-

## Armand Hammer's triumph

Portraits dominate a magnificent collection of masterworks.

Meir Ronnen

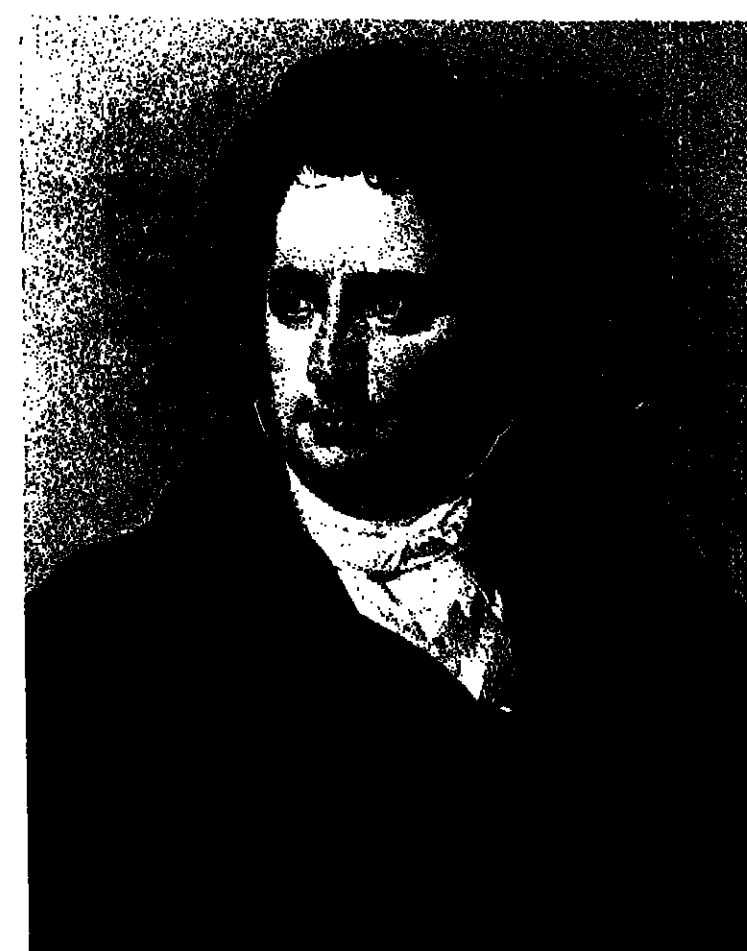
ARMAND HAMMER'S "Five Centuries of Masterpieces," now on show at the Israel Museum, is replete with wonders and delights and only a few inevitable disappointments. Many Israelis will be seeing a Rembrandt, Rubens, Tintoretto *et al* for the first time, so it is perhaps important to add a caveat: not every work shows the artist at his best or at his most characteristic. The wonder of this collection is that so many of them do. After all, most of the world's great painting has already found its way into museums; and it is something of a marvel that Hammer began putting this particular collection of paintings and master drawings together little more than a decade ago. This collection is also fated to come off the market: the paintings will eventually go to the Los Angeles County Museum and the drawings to the National Gallery in Washington.

What often turns up at auctions these days are works which a master may have touched and was finished by his apprentices; or early studio copies; or works "in the manner of." Other canvases and panels have been altered and "restored." A case in point here is the "Young Woman With Curly Hair," dated to 1618-20, by Peter Paul Rubens. This particular work was originally smaller. It was later enlarged into its present rectangle; and it seems to have been touched-up. There are at least six known versions made after Rubens' death and while this one is held to be the original, it has to me all the stiffness of a copy. The right eye is slightly out of position and does not look as though it came from the hand of the master. If it did, it does him little credit. There are several other smaller Rubens paintings in the show that are superior, but again they are simply the best of what's available.

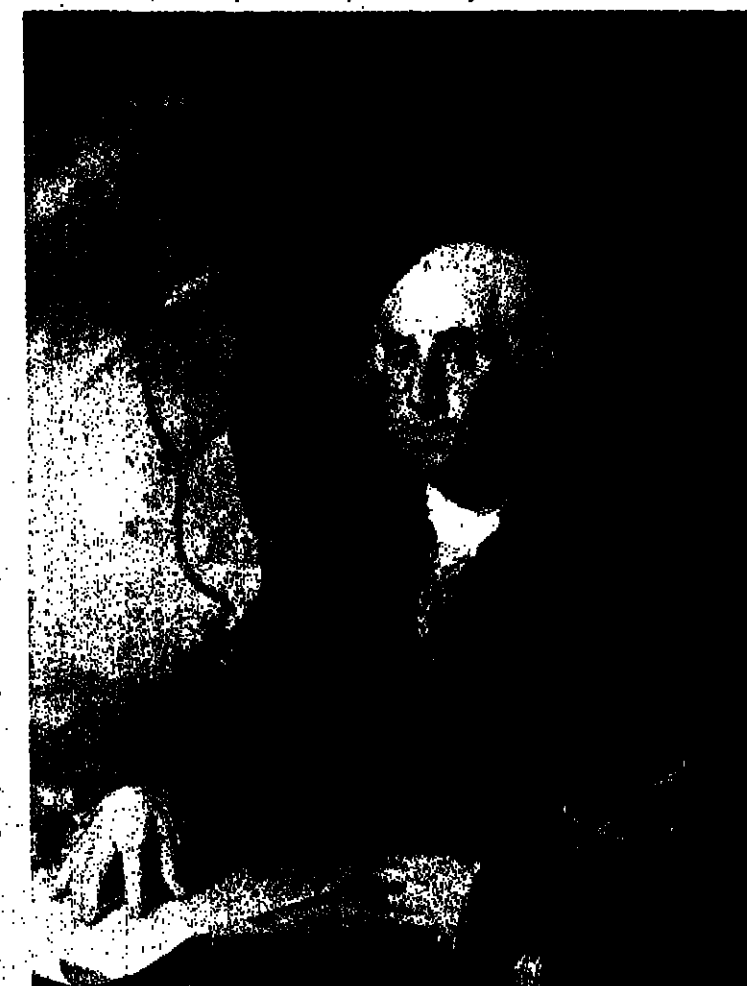
That an artist's life work can vary tremendously is evident from the group of landscapes by Corot. One of them is so magnificent that it makes the others seem ordinary. I refer to the marvellous "Distant View of Mantes Cathedral," completed around 1860, a triumph of the artist's mature style and one which outdoes Constable's vertical landscapes of similar approach. Note too the sharp foreground focus, a nod perhaps to the rise of the camera. Corot was a master of landscape composition, combining classic golden section principles with a style that presaged Impressionism.

Israelis looking at their first Bonnard might be shocked to find that this famous colourist did not know how to draw; the clumsy nude here is actually quite typical and not an inferior Bonnard by any means. The Titian of a man in armour is stiff and dead, but then so are many Titian portraits. Nevertheless, the head is beautifully painted. But more alive is the superbly humanist portrait of a Venetian general by Tintoretto. The Titian is part idealization; the Tintoretto is life. By contrast, the brilliant portrait of a man by Gericault is a fine example of the Napoleonic style, half truth half idealisation.

BUT to get down to just a few of the dozens and dozens of wondrous



Theodore Gericault (1791-1824): Portrait of a Gentleman, oils.



Gilbert Stuart (1755-1828): Portrait of George Washington, oils.

pleasures. The "Juno" and the "Man With a Black Hat" must be the two finest Rembrandts still in private hands. Happily, they offer an interesting didactic contrast. The man (regrettably under glass) shows the mature young Rembrandt at his best, meticulous without being niggling. The painting of the incredibly life-like features is handled partly as drawing, though quite impressionist

The magnificent "Juno" sets the stage for the "painterly" works of the last decade of the artist's life. The queen of the gods is depicted as an opulent, ample young woman of a type that would serve as an archetypal pin-up of the period and place. It is likely a labour of love and image of and a tribute to Rembrandt's mistress, who died in 1663, the year it was begun.

Magnificently jewelled as a goddess of wealth, "Juno" was finished to discharge one of Rembrandt's debts to his moneylender, who was glad to take the painting (who wouldn't be?). But the striking and important thing about this work is its breadth. Unlike the Man with the Hat, the head is broadly painted. The full frontal face, delicately glazed to lighten colour at cheeks and chin, is a triumph, the sum of what the artist knew, not what he saw. Much of the painting is abstract scumble and the left hand is pure impressionism; from close it appears unfinished. But Rembrandt focuses everything from a distance (though all his heads can read from closer in). After Juno, the aging, ailing and the lonely artist went on to produce those painterly self-portraits of great breadth that were the apogee of his mighty career and which move us even in memory.

Incidentally, there is a beautiful little Rembrandt pen and ink drawing of a landscape that is full of life, as well as one of his biblical studies.

As it is impossible for me to even list all the works displayed (a virtually complete Hebrew catalogue is available, as well as the sumptuous Hammer Foundation colour catalogue), I am simply going to refer to some of my personal favourites. A sheer painterly delight is the lively little oil by Toulouse-Lautrec "In the Salon," depicting two prostitutes in a bordello. It's not the subject that draws one, but the joyous way the artist has quickly put this marvelous work together, in a way that unifies painting and drawing with the utmost felicity; while the composition is a little miracle.

And then there is a truly magnificent Degas pastel, "Laundress Carrying Linen" (made in 1892, a little before the Lautrec), a complete compositional realization of a pose Degas worked at again and again, making mirror image sketches to see if he was getting everything right; some of them hang nearby. I much prefer this bold honest pastel to the dancers in a fuzzy stippled oil version of some of his own pastel effects, Degas copying Degas.

The little Goya oil of four girls tossing a straw man, a study for a large tapestry, is another colourful delight; and one can see how the painter altered the straw man's leg to make a sort of spiral galaxy of the composition and the leg less life-like. Equally mouth-watering is the little Manet oil of the head of Alice Legouve, painted in 1875 and as fine as anything seen in the recent Manet show at the Metropolitan. The division of this small canvas is brilliant and the economy of means admirable, a triumph of *alla prima* painting.

"Roses," 1884, by Henri Fantin-Latour, is also a brilliant composition and another example of astonishing virtuosity, as good a work

by this painter as you will find anywhere. Still with the French, the Cézanne of a boy resting in a field, explores every single problem of painting, the curious foreshortening of the leg notwithstanding. One of the liveliest pieces of French painting is Berthe Morisot's "Young Girl With a Dog," painted in a manner that outdoes any of today's gestural neo-expressionists. Equally lively, though less tempestuous, is the delightful little Trouville beach scene by Eugène Boudin, which seems to say more than the carefully finished Boudins in the collection. Another little seashore work rendered with the lightest of touch is the superb little Vuillard, an oil handled almost like a watercolour, with his usual sensitive colour and unusual but satisfying composition. If I could walk off with any of the smaller paintings, I'd take the Vuillard and the Lautrec, but above all, the Manet.

Of the Van Gogh paintings and drawings, the major and most characteristic one is the large view, through some withering trees, of the asylum at St. Remy, painted in 1889. It is a *Vincent tour de force* but appears to have been cleaned and re-varnished to within an inch of its life. Van Gogh looks better with a matt varnish; certainly this one would.

The highly formalised and intellectual painting by Emil Bernard, of a wheat harvest in Brittany, takes on added interest when we look at the famous "Bonjour M. Gauguin," a self-portrait of the painter in a rural setting. These two works were painted the same year after the two artists had been closely associated. Gauguin learned much about colour and simplifying forms from Bernard, who was a pioneer of simple, abstract qualities. Bernard also had some influence on Munch.

Among the 20th century works of note are an early Derrain still life with an unsettling composition; and a typical Soutine of a boy.

The French dominate this show and two of the Americans present owe their due to Paris. As a painter, Mary Cassatt was more French than American. Her favourite mother-and-daughter theme is transferred this time to a boat on a summery lake. John Singer Sargent, an American born in Florence, was trained in Paris and thoroughly anglicized in London; he is famous for his huge flamboyant portraits of the upper classes that made everyone look two metres in height. The splendidly rich oil of "Dr. Pozzi at Home," 1881, not only shows the brilliant young Sargent's promise of things to come, but remains one of his great works. It was to influence Augustus John.

So much for my favourites. But there are many more surprises and curiosities, from Gustav Moreau's eerie "Salomé," 1876, to Gilbert Stuart's George Washington, a subject that kept the artist in drink till the end of his days. A Chardin still life of his studio materials has some glorious passages of colour.

Of special note is a superb painting by America's first great still-life realist and occasional *froppe l'oeil* painter, William Michael Harnett; compare this 1885 still life to the more painterly but seemingly hasty Chardin. And then there are the old master and classical drawings. Absolutely breathtaking is the tiny, Durrer gouache of a tuft of cowslips painted on vellum.

This is a show to be visited again and again. Happily it is here till January 5 (Floresheimer Pavilion, Israel Museum). (An illustrated profile of "Dr. Hammer and his collection appeared in these columns on August 31.)







THE DEPARTURE of Barbara Taufar for Vienna after nine years as Austrian press and cultural counsellor prompted a series of laudatory articles in the Hebrew press and a festival of farewell parties. In all something of a tribute to an unusual member of the diplomatic corps in Israel, and certainly its longest-serving fixture.

She was a great party-giver and her combination of quick wit, humour and *gemutlichkeit* (that special Austrian warmth), not to mention an intelligent application of her feminine charm, opened doors for her that otherwise might have remained closed. She was admitted to artistic and intellectual circles to which few non-Israelis have gained entry. It was not only her command of Hebrew but her total familiarity with Israel that did it. But she also opened herself to the criticism that she had transferred to this country her deep involvement in Austrian Socialist politics, and thus tended to take sides on the local political scene.

She must have had trying times during her years here. Her open line to Bruno Kreisky's chancellery, and her close relationship with the controversial Jewish-born Austrian Socialist, brought her directly into the firing line when bitter feelings were aroused here by her chief's sorties into Middle East politics.

Taufar tended to evoke extreme reactions, with people either liking her very much or showing hostility. She insisted on speaking her mind, a characteristic not traditionally associated with the diplomatic profession. That was perhaps why she tended never to invite to her parties right-wing politicians.

SHE WAS certainly one of the more interesting people I have interviewed.

I brought to her attention the news story from Vienna about a poll which showed that 85 per cent of Austrians still have anti-Semitic views. I wondered whether it was not strange, anti-Semitism without Jews?

Undaunted, she replied: "No, it's not at all strange. Austria has a long history of anti-Semitism, mainly because of the ingrained Catholic tradition. My people were manipulated over many centuries and even the disasters of World War II could not eliminate that."

"It is peculiar, perhaps even childish, but most of them never encounter Jews in their lifetime. These anti-Semitic sentiments pop up among the solid bourgeoisie and academics belonging to the right. We've had frequent television programmes on the subject. There's a level of consciousness that no rational appeal can reach. This anti-Semitism-without-Jews phenomenon which you mention is, I think, a result of Slavic influences. True, Catholicism does not always mean inherent hatred for Jews, as you rightly point out in the case of Italy."

"It is my theory that it is a result of whether a society was historically open-minded or closed to the outside world. Italy was certainly open always to outside influences. Austria was not. Or take the Protestant countries of the north, the Scandinavians, and, yes, Northern Germany, which have historically looked out to the sea and the shores beyond. That explains their tolerance and the low incidence of xenophobia, including anti-Semitism. As for Northern Germany, never forget that the Nazis hardly had a foothold in Hamburg and Hitler never felt at home in that port-city, which has always resembled Amsterdam in its outward-looking tolerance. Yet there is hope."



## UNUSUAL DIPLOMAT

During her nine years at the Austrian Embassy in Tel Aviv, press and cultural counsellor Barbara Taufar acquired a reputation for talking frankly. Her farewell interview with The Post's MARK SEGAL was no exception.

in my mind, even for Austria, as more and more of the younger generation travel to other countries they will, hopefully, become less and less inward-looking.

THIS LED US to a psycho-political analysis of the phenomenon of Bruno Kreisky, who ruled what was left of the old twin eagle empire for 13 years.

"He was very generous about forgetting the Hitler period," said Taufar. "He was a form of psychological reparation for the horrors of the past. He forgave them and spoke about understanding the past. Kreisky was conscious of his historical role of being the bridge between the past and the future. It was not by chance that he was nicknamed 'Kaiser Bruno'. For so many of the growing generation he had always been there, and he did things with great style."

"He was not only one of the last of the Jews, but he was even considered one of the last Hapsburgs. He resembled Kaiser Franz Josef in his warmth, grandeur and imperial vision. Some pundits compare his legislative reforms to those of Joseph II, son of Empress Maria Theresa. Kreisky reformed laws affecting the status of women, and brought other laws concerning personal status into

the 21st century. He got on marvelously with the Catholic hierarchy, who were most pragmatic in dealing with him. He was on excellent terms with Cardinal Franz Koenig, although they fought over the government's legalizing abortion. The commentators would notice how famously Kaiser Bruno and Cardinal Koenig got on together."

Taufar sees Kreisky in the context of Austrian Jewry's remarkable history. She regards him as comparable to many of the famous Jews from Moravia and Hungary who made Vienna so illustrious in its heyday - Freud, Schnitzler, Zweig, Herzl, Werfel, Mahler, Schoenberg, Adler and Bauer.

As a lender, she says, he appeared at a time when people wished to forget the past and build the future, and he dominated his country's affairs for nearly a decade and a half. But he was a man alone at the pinnacle of power, and she fears that his enormous intellectual powers may not be found in the politicians who have taken his place.

TAUFAR'S personal plans have been affected by the power struggle gripping the Austrian Socialists and the post-Kreisky era. She was picked to be the spokeswoman of then for-

mer minister Erwin Lanz, but Kreisky's successor at the chancellery purged Lanz and other Kreisky men from his cabinet. Now she has been appointed director of the Austrian Cultural Institute in Zagreb, the capital of the Yugoslavian province of Croatia.

In a way it will be a return to her roots - she was born (in 1913) in the Yugoslav town of Maribor, where her father ran the cultural institute, after being a director of theatre and opera in Vienna. Hers is an old Austrian family, whose members lived under the empire in Yugoslavia and Hungary, moving to Vienna after World War I. Her father was a soldier in the Wehrmacht in World War II, but failed to become an officer because it was discovered that his great-great-grandmother, Elizabeth Warschauer, had been Jewish. Barbara Taufar still has relatives in Zagreb. She regards her new job there as a challenging one, especially as it will be the first time she lives in a communist country.

After completing her education in Vienna, Barbara decided to do journalism, starting off as a crime reporter for the *Express*. She first visited the Holy Land in 1963, to cover the visit of Pope Paul VI. She then moved to Germany, where she worked for four years for the Axel Springer empire as entertainment reporter. This brought her into contact with the big names of international show business. After a year with *Der Spiegel*, she returned to Vienna and wrote a film-TV-radio column, travelling the world to report on film and pop festivals.

Then she came to Israel to work as a volunteer at Kibbutz Grotto, and during her travels around the country met a young Austrian diplomat serving at the Tel Aviv embassy. She spent two years here as an embassy wife and one year in Indonesia, which she found "very feudal, very fascinating." By then the marriage had died and she returned to Vienna, joining the political weekly *Profil*. She also dabbled in publishing and had a weekly talk show on Radio Vienna. That was her political apprenticeship, the period when she met politicians, particularly Kreisky. In 1975 she returned to Israel as press and cultural counsellor, and outlasted four ambassadors.

IN HER USUAL undiplomatic fashion, she said that in 1968-69 the diplomatic corps "were a much more interesting lot than today. There were more intellectually stimulating people at the embassies then than nowadays, and I don't only mean the ambassadors, but the No. 2 and No. 3 people as well. To be perfectly honest, I found most diplomatic events excruciatingly boring, which was not the case in the '60s. The Italians in those days were great fun to be with at parties. Israelis seemed to enjoy themselves more in those days. Everyone liked to dress up, things seemed then more elegant and stylish."

How did she respond to the charge that she represented the party rather than the government? "I was not the political counsellor, but the press and cultural counsellor. I was not sent here to deal with politics. In my private life I met people whom I wished to get to know. But no one can say I don't know many right-wing journalists. I can even mention some of them as friends, like Uri Dan. I developed a broad range of friendships that includes Yitzhak Rabin, whom no one could label as a leftist. I'm proud that I came to be accepted by so many people, although I never made any secret about my loyalties to Kreisky and the Socialist cause. I suppose I'd have been equally loyal to a con-

servative government if it had ruled in Vienna."

"Israel is an exciting and exceptional place to work in, and the chancellery used to phone me regularly to hear what was going on. I can tell you that I am proud that I was of help in many ways to many people from Labour and Mapam who asked me to arrange contacts in various matters. I acted as a kind of liaison, but I prefer not to go into details."

Taufar pointed out that even at the height of the sharp exchange between Kreisky and then premier Menachem Begin she had good contacts in Begin's office. Begin's old secretary, Yona Klimovitzky, demonstrated the lasting nature of this relationship by coming to Taufar's farewell party. She also revealed having recommended CRM chairman Shulamit Aloni for the Kreisky Prize for Human Rights to be awarded in Vienna on November 23. Aloni will be the third Israeli to receive the award; the two others were Simha Flapan and Lova Eliav.

Talking of her work here, Taufar mentioned how she has facilitated the translation into Hebrew and the production at Israeli theatres of works by Austrian playwrights, including Peter Handke, Peter Turrini, Wolfgang Bauer and Odon von Horvath (the latter's *Tales of the Vienna Woods* was a great success).

She also initiated translations of Schnitzler into Hebrew and brought over many lectures on Austrian history, in addition to sponsoring exchange visits.

"I wanted Israeli intellectuals, and academics in particular, to realize that the world does not only consist of the United States, England and the Arabs. I think I managed to bring many to realize that a whole body of German literature exists out there, for here they have concentrated on English-speaking culture and history. I think I helped Israelis, in my small way, to come to terms with their Central European background. One result perhaps was Yehoshua Sobol's play on Otto Weininger," she declared.

Taufar counts many artists and writers among her friends. They gave her a big farewell party at Café Kassit. Author Yoram Kaniuk even published a short story featuring her as a main character.

"I love Israel because of its informality and warmth," she said. "I've invested a lot here in work and honesty. I leave with much love and friendship."

TAUFAR HAD some interesting comments to offer as an outsider who became an insider: "First of all, I learned Hebrew. After all, how can you manage in a society where you can't appreciate a joke in the *Knesset* or *Kassit*? Israelis responded with the same love I offered. It's not just because I'm philo-Semitic... Jews have an enormous amount of sensitivity as to whether people like them or not. All those ambassadors who learn a bit of Hebrew and show it off don't fool Israelis. They can learn Hebrew for years and years, but people will sense immediately whether they are true friends or not."

"Israelis love to analyse themselves. In nine years of living here, as a gay I came to understand. I learned to accept the problematic side of being Jewish. It's an exceedingly difficult process. If you want to get to know Jews properly, they'll make your life into a hell. You knock at the door, and they throw you out three times before they let you inside." As an afterthought she added: "I think I wrote good reports for Vienna, not only because I understand the politics here, but the thinking behind them as well."

ALTHOUGH it is a comparatively slim book, *Not In Heaven* is nonetheless weighty. The reader may not always agree with the author's findings but he will encounter stimulating thought whose boldness is reinforced by his erudition. Moreover, Berkovits doesn't resort to apologies in his detailed analysis of the *halacha*, unlike many writers on this subject.

However, with all his brilliance, sometimes he lacks fairness. He bears down heavily on Orthodoxy, particularly the rabbinic establishment in Israel. In some instances, he is justified; in others, he is not the paradigm of dispassionate reasoning.

What is *halacha*? This term is used carelessly, and no precise definition has been formulated. The answer depends on who is asking, and to whom the question is addressed. The more traditional sector of the Jewish community envisage *halacha* in a manner totally different from the Conservatives; and as for the Reform Jews, they maintain at best a semblance of *halacha*. Throughout his book, Rabbi Berkovits considers Conservatism and Reform as one. Yet the truth is that most Conservative rabbis and laymen consider the Reform Jews to be *goyim*.

THE USUAL interpretation of *halacha*, and one accepted by Rabbi Berkovits, is that it stems from *halakh* - to walk - that is, *halacha* teaches the Jew how to walk in the path of godliness. Saadia Gaon has another interpretation: *halacha* has kept to its way from Sinai to contemporary times. However, it is difficult to grasp clearly some positions taken by Rabbi Berkovits *vis-à-vis* the nature of *halacha*. And in his attempt to validate his premises, he is rather too selective and biased in choosing his precedents. It would have been more in keeping with his erudition had he given a complete picture of the subject under consideration.

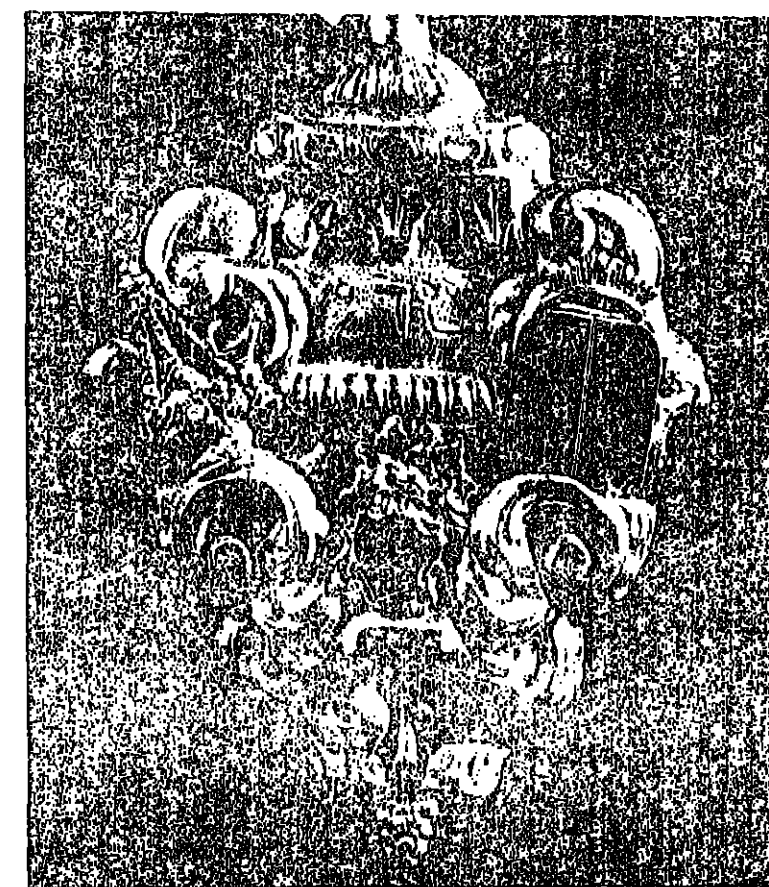
For instance, in his discussion of *S'vara*, *Tora* and Common Sense, he writes: "That an opinion is held by the majority of scholars is no proof at all that it is true. If the *S'vara* of the minority, even if it be a minority comprising a single person, is convincing, accept it. The majority rule is not a logical principle but a pragmatic one. Thus, the rabbis were able to say that the minority opinions have been preserved in the Talmudic sources besides those of the majority so that if a rabbinical court, at a later time, should for some reason of its own agree with the minority, it would have the right to invalidate a previous ruling according to the majority."

He refers us to the fourth Mishna of the first chapter of *Eduyot* which deals with the subject of majority and minority opinions. The Mishna asks: "If we rule by the majority opinion, why does the Talmud relate at all to the opinion of the minority?" In other words, of what importance to us is the position of the minority? The Sages answer that if, at a future date, a court finds the previous minority opinion justified, it may act in accordance with its finding. Yet Rabbi Berkovits neglects to inform us of the opinion of later authorities, such as the early 17th century sage Rabbi Shlomo Adeni who, in his *Mekhet Shlomo*, maintained that the reasoning of the sources favouring the minority opinion, and quoted by Berkovits, are valid only *b'sha-at ha-dahak*, as an emergency provision. Rabbi Adeni's argument, of course, would somewhat weaken Berkovits's thesis. It can be conceded that he feels he is on solid ground but he could have provided a more rounded view of the subject.

The interconnection of ethics and *halacha* could have been further stressed through reference to the well-known debate of 19th century *Poskim* about machine-baked *matzot* for Passover. Rabbi Berkovits, I am sure, is thoroughly acquainted with the position of the foremost authorities. They ruled these *matzot* were disqualified because, quite apart from the time that elapsed between kneading and baking, there was a disturbing ethical problem. For automation caused unemployment. They felt that *matzot* baked for Passover - the festival that celebrates freedom and independence - and that deprived a worker of his employment, were not the appropriate *matzot* for this festival.

BERKOVITS, in the course of his discussion, examines the often disparaged, commonly misunderstood, and (what appears to a secular mind) the frightening and tragic status of the Jewish woman. In a remarkable

## Path of godliness



NOT IN HEAVEN: The Nature and Function of Halakha by Eliezer Berkovits. Ktav, New York. 131 pp. \$12.50.

Abraham Chill

FOR MANY Jewish theologians, and especially the *Ba'alei Mussar*, ethical principles and *halacha* are a Siamese twin; if you sever them, you may lose either or both of them. On the theme of *halacha* as the priority of the ethical, Berkovits is forthright and unequivocal. For him, the ethical aspect of Jewish culture is a very important component of the *halacha*. He bolsters his reasoning with references from the Scriptures and the Talmud, which establish that ethics can underpin the *halacha*. Everyone is acquainted with the biblical dictum: "An eye for an eye." The rabbis of the Talmud interpret this to mean payment of damages for the lost eye. There can be no doubt of the validity of Berkovits's understanding of the ethical considerations behind this rabbinic decision. But he could have quoted also Saadia Gaon to the effect that the *Tora* never intended "An eye for an eye" to be taken literally.

The interconnection of ethics and *halacha* could have been further stressed through reference to the well-known debate of 19th century *Poskim* about machine-baked *matzot* for Passover. Rabbi Berkovits, I am sure, is thoroughly acquainted with the position of the foremost authorities. They ruled these *matzot* were disqualified because, quite apart from the time that elapsed between kneading and baking, there was a disturbing ethical problem. For automation caused unemployment. They felt that *matzot* baked for Passover - the festival that celebrates freedom and independence - and that deprived a worker of his employment, were not the appropriate *matzot* for this festival.

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every facet in the life of the community without suffering the consequences. However, the reality is a sad one. For instance, when the former chief rabbi, Shlomo Goren, spoke out against relinquishing captured territory, he was vilified. The response to his speaking out was: "Why don't you remain within the four ells of your sacred books, and cease your interference in politics?" When the present Chief Rabbi Abraham Shapira spoke out against the doctors' strike, and urged the doctors to return to their hospitals, the secular doctors' response was: "Who asked you?" The rabbinate, that is to say, is attacked on the score both of commission and omission. Berkovits knows this as well as anyone.

IN HIS CHAPTER on *halacha* in our time Professor Berkovits justifiably expects the energies of *halacha* to be deployed in accordance with contemporary knowledge and culture. In other words, the *Psak Din* of the Middle Ages does not necessarily apply in the 20th century. As an example, he refers us to the subject of autopsy. "Those who oppose autopsy on Halachic grounds rely on the ruling of the author of the *Mohe B'yahuda*, the great Rabbi Yehiel Landau of Prague... But obviously Rabbi Landau gave his opinion in the 18th century for Jewish communities in exile... The Node B'yahuda did not give his ruling in a 20th century Jewish State... No one may say how Rabbi Landau would have ruled in the present situation in Israel."

However, the truth is that even if we do not know how Rabbi Landau would decide at the close of the 20th century, we may be sure of one thing: his discussion of autopsy would have been based solely and inextricably on the *halacha*. The fact that he would have been living in the 20th century couldn't have influenced his decision. Berkovits could have brought this out more clearly.

HE WILL be vigorously challenged by the traditional sector of Judaism in connection with his discussion of unity and *halacha*.

He recommends peaceful co-existence of Orthodox and a non-liberal Jewry. Now obviously peace and unity are noble aims. However, his resentment of what he considers Orthodox intransigence seems unfair to an objective observer. Who rebelled? Who left the ancient house of Israel? And who should take the initiative, return and thereby unify the Jewish people?

Berkovits does ask: "How far are you [Conservative and Reform Jews] willing to go for the sake of the more comprehensive *Mitzvah* of Jewish unity?" But he then observes: "In the Orthodox camp there are certain psychological impediments that have to be overcome. It is time that Orthodox rabbis face without dogmatism the issue of their relationship to rabbis of the non-Orthodox denominations. Judged in the light of the real situation, it is just not true that the latter, because of their Conservative or Reform interpretation of Judaism, are incapable of *Yirat Shamayim*."

At this point it must be said that there is always only one Judaism, one *Tora*, one *halacha*. To think otherwise is to foster divisiveness. The corollary is that there can only be one *Tora*-true Judaism. There can't be another. Yet Berkovits wonders why Conservative and Reform rabbis can't officiate at weddings and conversions even if they follow the *halacha*.

WITH WHOM is Orthodoxy to attain religious unity? A more liberal

Jewry should be asked: Can disbelief in *Tora min ha-shamayim* - and most Conservative and Reform Rabbis do not believe in it - lead to *virat shamayim*? Can scoffing at the laws of *tahara ha-mishpaha* lead to *virat shamayim*? Is it according to *halacha* to ape the gown and stole worn by Episcopalian and Methodist ministers? And what does Berkovits have to say to the proponents of an American Talmud?

Moreover, can Conservative and Reform rabbis, who are men of integrity, teach the convert those fundamental articles of religion that they themselves do not believe in? The fact is that Berkovits himself characterizes the Conservative and Reform rabbis as *to'ni* - misguided and misled. Then how can a rabbinic guide by *halacha* make concessions to misguided rabbinate?

I WOULD like to conclude on a less polemical note. I can only praise Berkovits's skilful clarification of intricate Talmudic texts. His command of the language is superb; the organization of his material admirable. This book isn't light reading. It demands concentrated study "not in heaven."

## Sagacity

A COMPANION TO PIKKE AVOT by Benjamin Morgenstern. Jerusalem, Gefen. No price stated.

THE MISHNA tractate *Avot* has always been a popular rabbinic text, due in no small measure to its place in the Sabbath afternoon service during the summer months. And it is probably the most commented-on from Maimonides and Simcha of Vitry in the 12th century, and Simon Duran in the 14th, to Jacob Emden in the 18th, Marcus Lehmann in the 19th, and many modern commentators.

Non-Jewish scholars, too, discovered that the tractate was a mine of information about the real nature of Phariseism (*viz.* the delightful collection of Travers Herford). The tractate isn't concerned only with the "ethics of the Fathers"; it embodies their religiously-inspired wisdom, their basic faith, and their concepts about God and His world, and of the place of man, the Jew in particular, in that world. It is about the importance of *Tora*, transmitted by an unbroken line of tradition from Sinai, and of its study as the word of God.

Rabbi Morgenstern, an experienced American Orthodox rabbi and educator, now living in Jerusalem, has not yet, in this handsome little volume, to write yet another commentary on this perhaps over-discussed treatise. He has rather provided a companion to it, which outlines the lives of the leading sages who, in the course of several centuries, expressed here their religious philosophy and practical wisdom for the guidance of their disciples (who eventually included the whole community of Israel). Morgenstern uses the Talmudic and midrashic sources, Josephus for historical background, and H. Graetz and L.H. Weiss among more recent historians. I missed among the notes any mention of W. Bacher's classic *Die Agende der Tannaiten*.

Morgenstern's work should be very welcome to those - scholars and laymen alike - who want to acquire a fuller picture of the lives of the great sages, whose voices in *Avot* have so much resonance.

Alexander Carlebach



IT SEEMS that *Jerusalem Post* staffers can do more than report on the *crash, smash and bulderdash* that make up much of our daily news; in *Hagamad Sheratza Lihyot Chadol* two of them have joined forces to produce an attractive children's book. Lea Levavi's hero, Tuck, unhappy with his dwarfish state, tries eating his way to gianthood, but, stuff himself as he will, all he grows is fat. Before long he finds himself with other problems on his hands when a real giant appears in the land of the dwarfs, seizes its throne, and proceeds to tyrannize the tiny populace.

Tuck attempts to defeat the giant by trickery but to no avail. Then he tries recruiting the animals but they, beastly egotists, aren't much bothered by the giant themselves and refuse to help—all save a day-old butterfly. The first moral of this story is that, if you can get enough butterflies to fly and butter around somebody's head, even a giant is no match for you. The second is the classic moral that it isn't bulk that counts, but mettle, not brawn but brain.

Newspaper reporters are political animals, so that I wondered whether Ms. Levavi didn't have much more on her mind than enterprising dwarfs and wicked giants, for both of whom one could find plenty of real-life models in and out of our Knesset—but perhaps Ms. Levavi is innocent and I have politics on the brain myself.

This story, told in a verse whose occasionally jarring rhythms are its major flaw, is nicely illustrated by Sara Honig. Her pictures are a bit foreign looking, but that is only appropriate: there are no Jewish dwarfs.

HANNA HORN'S *Ma Kara*, a picture book about the life of a stray cat, is also for the kindergarten crowd. Since "what happened next" is in fact what we all want to know, I'd better tell you that this cat fell into a big bucket of cream, which you might think would be a cat's dream come true. Trouble was, once he was in he couldn't get out again. So what happened? He licked and licked and licked, but, though the cream level dropped, it didn't drop enough. So he began struggling and scrambling and jumping and rushing around and around the bucket—and perhaps you can guess what happened next? Little by little the cream thickened and grew solid till it

## Dwarfish state



HAGAMAD SHERATZA LIHYOT GADOL (The Dwarf Who Wanted To Be Big) by Lea Levavi. Tel Aviv, Sa'ar. Illustrated by Sara Honig. 39 pp. No price stated.

MA KARA AHAR-KACH? (What Happened Next?) by Hanna Horn. Tel Aviv, Dvir. Illustrated by Liat Binyamini Arif. 35 pp. No price stated.

MRS. MOSKOWITZ AND THE SABBATH CANDLESSTICKS written and illustrated by Amy Schwartz. Philadelphia, The Jewish Publication Society. Unpaged. \$8.95.

LIR'OT TSIYUR (Just Look...) By Robert Cumming. Jerusalem, Keter. Translated by Hanna Neuman. Unvowelled. 61 pp. No price stated.

KOHOT TIVTYIM (Natural Phenomena) by Juscha Zoeller. Tel Aviv, Am Oved. Translated by Tommy Katz. 32 pp. No price stated.

Miriam Arad

turned into butter, and from that he could get out.

There's nothing to be learnt from this story except how butter is made, and perhaps also that life is tough for stray cats, and maybe not just for them; that dreams-come-true should be approached warily or you may drown in them; and that struggling against your fate may not always turn it into butter, but may still give you a leg up.

NO SOONER does Mrs. Moskowitz move into their new house but she starts missing her old one, which wasn't just a house but home. She doesn't even feel like unpacking, till her son brings her a box she'd left behind, containing her sabbath candlessticks. From here on it's a one-thing-leads-to-another story, with the candlessticks needing a table, the table a tablecloth and a clean floor to stand on, etc. By story's end it's Friday night, the candles are lit, the family is gathered for a sabbath meal, and the house has become a home.

If you're into Jewish consciousness, this book by Amy Schwartz is for you, though you may prefer to

view the candlesticks as standing for a spiritual quality, what's called *nechama yeshua* in Hebrew, which, if present, illuminates all else. It's a lovely story anyway, including the black-and-white pictures, chubbily Mrs. Moskowitz and all.

For 4-6.

LOOKING AT paintings is something you have to learn, and *Lir'ot Tsiyur* is a good book to teach you. It does so both by pointing out various aspects of the pictures shown, and by asking questions you can only answer by looking, as opposed to glancing, at them. So well does the author guide you on this brief art tour that at its end you will have an idea about such things as depth and perspective, composition, colour, light and shadow, and even the relation between art and reality. The pictures cover a wide range, from Breughel to Jasper Jones, Vermeer to Dali.

This is no cheap quickie but rather a book of well-printed art reproductions, seriously treated. So every picture bears the name of its painter, the year it was painted, its actual size and present location. What won me over completely is that the author starts by showing what a painting is, offering the back of one for illustration, complete with folded-over canvas, stretcher, nails and labels.

Children of 10 and over will look at pictures with new eyes after reading this book. They may even enjoy going to a museum.

NOT EVERYTHING that comes from abroad is good, as witness *Kohot Tivtyim*. It proposes to explain such natural forces as fires and floods, storms, earthquakes, volcanoes and, for this is a Swiss book, avalanches. However, the author has failed to make up his mind about his readers' age: children of nine or 10 who can grasp the basics of solar energy don't need to be told why it's dark at night. The explanations themselves are neither too clear nor always satisfactory. Winds, for example, "can also be produced by temperature differences." How? Why? We aren't told. Such a book, moreover, requires adaptation to local conditions, for there's little use advising us to extinguish a forest fire with "wet sand": where in Israel are we going to find sand in the middle of a forest—dry or wet?

But he didn't lay off. Elsie Janner has written this book in tribute to her late husband's loyalty, energy and patience. He was loved by his Leicester constituency because he gave to the small matters that troubled them the attention other politicians reserve for headline-catching issues.

He campaigned for four years to ban the sale of flick-knives, because a 13-year-old Leicester girl had been stabbed by one. The book recalls vividly how Barney suddenly produced a flick-knife while addressing Parliament, and pressed its spring-

## Champion

BARNETT JANNER: A Personal Portrait by Elsie Janner. Edited by Gershon Levi. London, Robson Books. 211 pp. £9.95.

David Krivine

"ON THE PLATFORM" was Sir Barnett Janner, the people's Barney, like a somnolent crag topped with silvery moss. He is to a Jewish gathering what a *mezuzah* is to a Jewish home—it isn't complete without him.

Novelist Chaim Berman has got it right.

Barnett Janner was not the most captivating of orators, and he did tend to go on and on. Nor, in his long House of Commons career, did he mastermind a revolutionary piece of legislation.

But he plugged away for the causes he championed, tirelessly, fearlessly, endlessly. He would bore his listeners into a stupor, but never give up; and the cause he served longest, and most assiduously, was the cause of the Jewish people.

His career spanned the present century. His earliest memory was of beacons celebrating the relief of Mafeking. The British Empire was still growing, then. He died a life peer on the eve of Israel's incursion into Lebanon.

LIKE A *mezuzah* on the door of the Jewish home, Janner was always there, stating Israel's case in times of crisis, defending the interests of the Jewish people through the years of its greatest suffering. One commentator observed in 1945: "If Barney laid off this Palestine business, in six months he'd have office."

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He campaigned for four years to ban the sale of flick-knives, because a 13-year-old Leicester girl had been stabbed by one. The book recalls vividly how Barney suddenly produced a flick-knife while addressing Parliament, and pressed its spring-

button: "The gleaming long blade shot out with a menacing click. There were shocked cries of 'Order! Order!' from all parts of the House. The Speaker rose in his chair. 'If that is a dangerous weapon, the honourable gentleman should not have brought it into this chamber,' Barney replied. 'With respect, Mr. Speaker, if it is such a dangerous weapon the Government should do something to stop its manufacture and sale.' It did in the end.

ELSIE JANNER recalls also his battle to get a sub-post office built for the Mowmear Hill estate in Leicester. Janner recited before a bemused House of Commons:

Jack and Jill went down Mowmear Hill  
To fetch their old-age pension.  
Jill fell down and broke her crown  
But the Minister paid no attention.

The sub-post office was duly opened. "More power to your elbow," remarked an old-age pensioner in his constituency to Janner. That about sums it up.

BETWEEN 1914 and 1920 the British Army summarily executed 316 officers and men convicted by courts martial for such offences as "cowardice," desertion, or sleeping at their posts. The wretched victims, as Anthony Babington has discovered, had no recourse to appeal; they were usually informed of their impending execution only a few hours before it was to take place. They were often tried by junior officers and were seldom adequately defended. Details of mitigating circumstances were usually withheld or ignored by the succession of senior officers who reviewed each case. In some cases, senior officers confirming death sentences were aware that the defendants had not been represented by a defending officer.

Many of those executed were volunteers suffering from what we now call battle fatigue; others had been in shock at the time of the offence. Some had been continuously at the front for three years. Others were types who should never have been accepted for active service in the first place.

There were only four traceable executions in 1914, but the numbers rose rapidly in the following years, not only because there were more men at the front and there were more desertions, but because the army deliberately set out to discourage desertion with the ultimate sanction. To shoot a deserter was held to be the only way to stop the rot. This view was still being put forward in the Lords in the late twenties, when a Col. Blimp and later Viscount Allenby both pointed out that penal servitude might be seen as infinitely preferable to being blown to bits in battle. It was only towards the end of the Great War that executions slackened off, after some awkward questions had been asked in the Commons about the shooting of soldiers suffering from shell-shock.

It was not until 1928 that a Bill was introduced which contained a modification ensuring that sleeping on post, striking an officer, and disobedience were no longer punishable by death. But mutiny, treachery, desertion and cowardice still were. The efforts of Ernest Thurtle, a long-time campaigner for a more enlightened approach, resulted in an amendment substituting penal servitude for the death penalty for desertion, while doing away with the concept of cowardice.

The British Army executed only four soldiers during World War II: three were colonials hanged for mutiny in the Cocos Islands. The fourth was an English private hanged for treachery.

The author, a circuit judge who won the *Croix de Guerre* with Gold Star and was twice wounded while serving with British regiments in the 1939-45 war, brings to his grim account a sympathetic understanding of the plight of the soldier burdened beyond his capacities. As he himself notes, there are better ways of enforcing discipline than through fear.

TO PRESS forward in combat is often to ask of oneself the opposite of all reason and the suppression of all instincts of self-preservation. Countless numbers of soldiers have shared my own experience of having given one's body a clear-headed order, only to find it incapable of movement, the order having been countermanded by some deep-



Richard H. Dillon's "North American Indian Wars" (Arms and Armour Press/Bison, £11.95) tells the story of the three-century long struggle. Though ultimately defeated by modern firepower and numerical superiority, the bravery and valour of the native Americans were indelibly impressed on the myths of their conquerors. The book is extensively illustrated and Dillon's text makes exciting reading. A.B.

## The firing squad

FOR THE SAKE OF EXAMPLE: *Capital Courts Martial 1914-18, the Truth* by Anthony Babington. London, Len Cooper/Secker & Warburg. 238pp. £8.95.

THE HELL THEY CALLED HIGH WOOD by Terry Norman. London, William Kimber. 256 pp. £10.95.

Meir Ronnen

It is not insignificant that it was the Lords that made a last ditch attempt to block the amendment, led by former general officers like Viscounts Plumer and Allenby, though the Cabinet eventually acknowledged that the will of the Commons must prevail. But it was not until 1947 that court martial procedure was changed to end the situation where a finding of guilty and the consequent sentence were not disclosed until after they were confirmed.

The British Army executed only

seated super-ego. Eventually, one does go forward, or stick one's head over the parapet, or whatever is required. This is achieved by voiding the mind of anything except what is needed to perform the task at hand. Once the super-ego is in over-ride and the rest of you is in overdrive, you carry on as though nothing had happened. You remain afraid, but the fear is forward in the conscious mind, where it does less damage.

There are, of course, relatively fearless types. A handful of them can often turn the tide. But all armies are made up of units containing men of all types. How these mixed bags manage to retain a unity of will in the face of immediate and certain extinction has always fascinated me. Perhaps that is why I was unable to put down Terry Norman's blow-by-blow account of the terrible seesaw battle for High Wood, a key knoll north of the Somme, in July 1916, a battle that chewed up whole brigades—and nearly killed Robert Graves.

Nevertheless, this is not a psychological study, but an excellent analysis of a typical Western Front situation: a local breakthrough remaining unexploited because of slow reactions, faulty information, and insufficient force to convert an ultimately dangerous salient into a real breakthrough. The great lesson of the Great War was that to attack was to lose; eventually, that was how the German army was to lose. The area of High Wood saw attacks by both British cavalry and tanks, but no World War I formation possessed the sort of mobility and strength to achieve the really deep penetration that characterized the blitzkrieg tactics of World War II.

Norman has gone over the ground and talked with survivors. His analysis, unit by unit, day by day, of the futile attempts to take a hill that could have been occupied and fortified without opposition immediately after the initial attack, is nevertheless an account of the incredible heroism of individuals, officers, NCOs, privates. It also gives one an excellent idea of how commanders dealt with logistical and tactical problems in 1916. One wonders if their men would have done as well if they had known what they were really being asked to perform. But it must have been evident to all that what they were being asked to do was to die. This most of them did superbly.

TO PRESS forward in combat is often to ask of oneself the opposite of all reason and the suppression of all instincts of self-preservation. Countless numbers of soldiers have shared my own experience of having given one's body a clear-headed order, only to find it incapable of movement, the order having been countermanded by some deep-

ly the first Hollywood movie to deal unequivocally with anti-Semitism. Other taboo subjects he tackled were mental illness, in *The Snake Pit* (1948); racism, in *Pinky* (1949), which was banned in the southern states; and *Viva Zapata!* (1952).

In connection with *Viva Zapata!*, Zanuck was again excoriated for his "leftist leanings," but didn't give a damn. He considered himself a cut above, and this is a professionally accurate self-assessment. His track record is an impressive one. It's hard to argue with a roll call that includes all the above films, and *I Am A Fugitive From A Chain Gang* (1932); *Les Misérables* (1935); *Jesse James* (1939); *Wilson* (1944); *Laura* (1944); *A Tree Grows in Brooklyn* (1945); *My Darling Clementine* (1946); *Miracle On 34th Street* (1947); *Panic In The Streets* (1950); and *All About Eve* (1950). Darryl F. Zanuck had taste, talent and balls. He was a pathfinder and should be remembered as such.

Leonard Mosley's writing certainly has its soft spots, but it's difficult not to enjoy a book about such a fascinating character. For anyone who loves the movies, *Zanuck* is recommended.

## The casting couch

ZANUCK - The Rise and Fall of Hollywood's Last Tycoon by Leonard Mosley. London, Granada. 590 pp. £12.95.

Richard Penniman

lic's pulse, and produced a succession of now legendary gangster films. They included *Little Caesar* (1931), which made Edward G. Robinson a star, and *The Public Enemy* (1931), which did the same for James Cagney. Zanuck also pioneered movie musicals (which even Hollywood studio subsequently copied) with the fabulously successful *Forty-Second Street* (1933). He was an innovator who changed the face of Hollywood.

Zanuck knew he could never truly take over at Warner Bros. as long as any of the brothers (Jack, Harry and Albert) were around, so he resigned, found a wealthy partner (Joe Schenk), and merged with Ailing Fox Studios to become Twentieth

Century-Fox. At the age of thirty-one, he had his own movie studio.

WHAT ZANUCK had in abundance, and other studio presidents lacked, was courage. Perhaps this was because Louis B. Mayer, Carl Laemmle, Jack L. Warner, Harry Cohn, Samuel Goldwyn and Adolph Zukor were all Jews, were afraid of antagonizing their public, and recoiled from any subject they felt the gentiles would find controversial. Zanuck was a gentile, and felt free to pursue, in a determined fashion, any subject matter he could slip past the Hays Office.

He began with *The House of Rothschild* (1934), a strongly philo-Semitic movie, at a time when Hitler's influence was felt in America. Zanuck's greatly respected *The Grapes of Wrath* (1939) and *How Green Was My Valley* (1941) were both branded as "communist" by Louis B. Mayer, and were disliked by America's conservative elite.

The Academy Award-winning  *gentlemen's Agreement* (1947) was

## Big brother

THE RISE OF THE COMPUTER STATE by David Burnham. London, Weidenfeld and Nicolson. 273 pp. £10.95.

Susan Hattis Rolcf

THIS IS the third edition of David Burnham's "chilling account of the computer's threat to society." Some vast computer systems in the U.S. contain so much data on individuals—not all of it accurate, up-to-date or relevant—that Burnham and many others feel that certain basic human rights, and especially privacy, are endangered. Of course, it is not computers which threaten society, but the men and organizations behind the computers, and it is they who must be watched over and controlled. Computer technology cannot be reversed, any more than nuclear or genetic technology. Men can destroy machines, as the Luddites did, but the know-how which created them cannot be destroyed unless man himself is destroyed.

I must concede that I found most of Burnham's survey of the existing U.S. state of affairs obvious and boring. Perhaps American readers, who come into daily contact with the many organizations and government agencies with abbreviated names mentioned in the book, will be more interested in all the detail.

What struck me, however, was that the individual incidents of abuse cited by Burnham can be counted on the fingers of two hands, but no mention is made of the millions of cases where computer systems saved lives, helped catch dangerous criminals, or served other useful purposes. It is really a question of proportion.

THE BOOK becomes more interesting from page 185 on, when Burnham begins to discuss what can be done about the computer's threat, and devises a hair-raising scenario for the year 2020.

"There are in fact a variety of different approaches that can be used to prevent large, powerful organizations from abusing computerized information. There are technical methods to better secure sensitive information. There are laws and procedures that could be adopted to increase the chance that information will be used in a fair and open manner. There are institutional adjustments that would reduce the hazards of the computer by changing the size and shape and purpose of some of our large organizations or setting up systematic checks and balances for them. Finally, there are social programmes that could be pursued to increase public awareness of the potential dangers of the large computerized organizations or lessen the probability that computers may leave millions of Americans holding technically obsolete jobs." It is true that these approaches are not easy to implement but, so long as the watchdogs of democracy are aware of the dangers, the hysteria in some circles seems completely out of proportion. It resembles the hysteria of my German "Green" friends about Pershing missiles.

Burnham's scenario for the year 2020 recalls H.G. Wells' *The Time Machine*, except that the two classes he postulates do not live above and below ground but rather in closed, sterile, totally computerized communities, or else in degenerate, police-state slums, where total ignorance prevails.



## Voltage and the Vulture



The vulture is not the sort of creature one is apt to feel compassion for, but when a number of the ugly scavengers were recently electrocuted in the northern Golan, a concerned group of Israelis flew into action.

The vultures are known to favour perching on the highest available site, which is generally high-tension wires. The problem is, they do so after bathing in pools in the area. The solution, according to the people at the Nature Reserves Authority, is to give them a higher perch by building wooden platforms on top of the electricity poles.

The Israel Electric Corporation, which certainly has other things to worry about, agreed, and have promised that the platforms would be put up shortly.

The Israeli concern for wildlife may not be newsworthy to the media overseas, but to your friends and relatives abroad, it is a part of life in Israel that they want to know about. Treat them to a gift subscription of **THE JERUSALEM POST INTERNATIONAL EDITION**.

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## Monstrous regiment

IT'S BEEN 30 years since *Lucky Jim*, but when it comes to creating wicked comedy Britain's Kingsley Amis has hardly gone the way of fine Havana leaf or reserved estate brandy. His fifteenth novel in fact is less wicked than downright savage.

*Stanley and the Women* is all the more pernicious in its effect for the subtle way its theme is weaseled in before the unsuspecting reader. Amis fashions a compelling plot with his usual crackle and polish. Yet the story is all so much red herring, for Amis has bigger fish to fry. Plot will be left unresolved in favour of an increasingly strident polemic.

The story concerns an agreeable enough advertising man named Stanley Duke, whose 19-year-old son abruptly starts showing signs of mental illness. Young Steve's descent into acute schizophrenia (messages from outer space, suspected Jewish conspiracy, alternating withdrawal and violence), and the bewilderment and strain the youth wreaks on his family, are convincing and movingly detailed. Hardly the stuff of comedy, but also hardly what Amis is up to in this cunning if not overly subtle book.

DRAWN together by their son's crisis, Stanley and his ex-wife agree that the boy must be committed to a mental institution. Stanley's anxiety over Steve is exacerbated when he promptly recognizes that the woman psychiatrist in charge of his son spouts Sunday supplement rubbish (her object is to get Steve "in touch with his feelings" and to be "accepted as he really is, not as other people might wish him to be"). Dis-

**STANLEY AND THE WOMEN** by Kingsley Amis. London, Hutchinson. 256 pp. £8.95.

S.T. Meravi

advantaged as any layman in such a situation, Stanley nevertheless amasses abundant evidence of the doctor's inept diagnosis and treatment of his son.

The next blow comes when Stanley senses female conspiracy in his ex-wife's support for the psychiatrist, especially as it is convenient for both to blame Stanley for Steve's condition. The final blow, as it were, is when Stanley's present wife, to all appearances an eminently sensible and loving woman, reveals herself as no less a monster than the other two harpists.

Stanley's conclusion, from all this unhappy experience, is that all women are mad, and this is rather the theme of this entire exercise. The idea is presented early on as the sort of jokey concept shared by the pals in the pub:

"I remembered Cliff Wainwright saying once that women were like the Russians—if you did exactly what they wanted all the time you were being realistic and constructive and promoting the cause of peace, and if you ever stood up to them you were resorting to cold war tactics and pursuing imperialistic designs and interfering in their internal affairs. And by the way of course peace was more peaceful, but if you went on promoting its cause long enough you ended up Finlandized at best."

BY BOOK'S end, however, this proposition is no more jokey than young Steve's schizophrenia. Stanley asks a male psychiatrist, who earlier has won our sympathy for his wisdom and fairness, if women can really be so rotten, and the psychiatrist replies with vehemence:

"Good God, you've had wives, haven't you? And not impossibly had some acquaintance with other women as well? You can't be new to feeling the edge of the most powerful weapon in their armoury. You must have suffered before from the effect of their having noticed, at least the brighter ones among them having noticed, that men are different, men quite often wonder whether they're doing the right thing and worry about it. Men have been known to blame themselves for behaving badly, men not only feel they've made mistakes but on occasion will actually admit having done so, and say they're sorry, and ask to be forgiven, and promise not to do it again, and mean it. Think of that! Mean it. All beyond female comprehension."

Amis stacks his deck and coats his cards with comedy, but there is no escaping the fact that this book is just about the nastiest attack on women since the invention of the gangbang.

ALSO NOTABLE: Kingsley Amis's *Collected Short Stories*, reviewed here in hardcover in 1981, has now been brought out in softcover (Penguin, 298 pp., £2.25), and contains sixteen wildly assorted offerings. The sci-fi stuff is only competent, but the Dr. Watson narrative, the vampire story and the straighter fictions like "Moral Fibre" and "All the Blood Within Me" are first-rate. Best of the lot are the three related army stories, which in his introduction Amis insists were not parts of an uncompleted novel. More's the pity.

## Generations

**BROTHERS** by Bernice Rubens. London, Hamish Hamilton. 502 pp. £8.95

Shirley Granovetter

IN THIS sentimental Jewish saga, tracing four generations of the Bindel family, Bernice Rubens departs from her earlier work. She deals with an entire era of Jewish history, from Tsarist times to the State of Israel. The novel is provided also with a family tree, and with a prologue and an epilogue.

Each of four sections is based on the lives of two brothers. Four generations provide an overview of modern Jewish history: The first generation of brothers escape from the Tsar; the next settle in England; the third live in Germany; the fourth have returned to Russia but are trying to get to Israel.

THE reader is presented with a quasi-historical picture of pogroms, assimilation, the Final Solution, and Soviet persecution and the Jewish reaction to it. Jews are heroes because they're Jews, the colours are blue and white. But the language is often archaic or incorrect. A character "ate and had done," hears is "soured," someone owns a beard "which he tugged at from time to time," periods occur when "nothing untoward could happen." Other characters are "appraised" of findings; a medical discovery could "revolutionize present attitudes." If you don't mind incorrect usage, and you like schmaltz, then *Brothers* is for you.

## The Time Appointed

(To those who fell in The Yom Kippur War)

Blow the trumpets  
in the new moon,  
in the time appointed,  
on our solemn feast day.

The potter's wheel  
grinds the sun  
to churios  
and more

who ford the blood;  
this time for them the sun  
relinquishing the day  
and more.

False moon on turrets  
curls patiently—I  
slow, like fear  
and more.

While darkness clutches the distant coasts  
where the peaceful pray,  
believing that the potter's clay endures  
and even more.

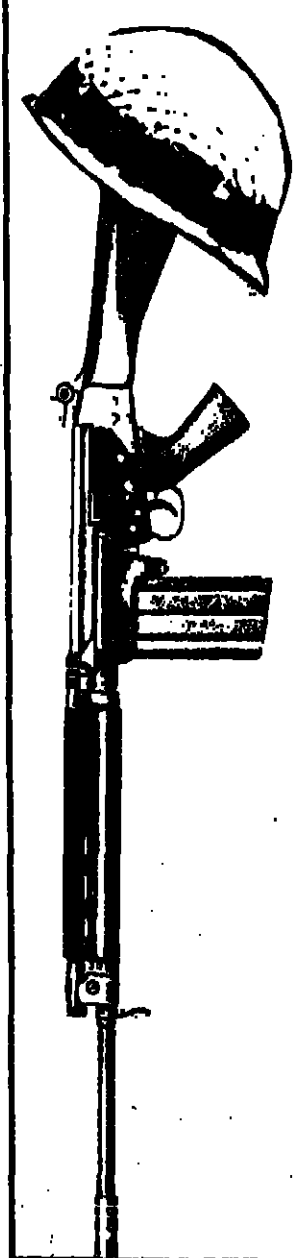
II  
Drunk, I pinwheel round the earth,  
tarrying in times before  
upon the blade of the sun  
and more.

Trapped  
in the traces of the moon,  
I roar: Sun!  
and even more.

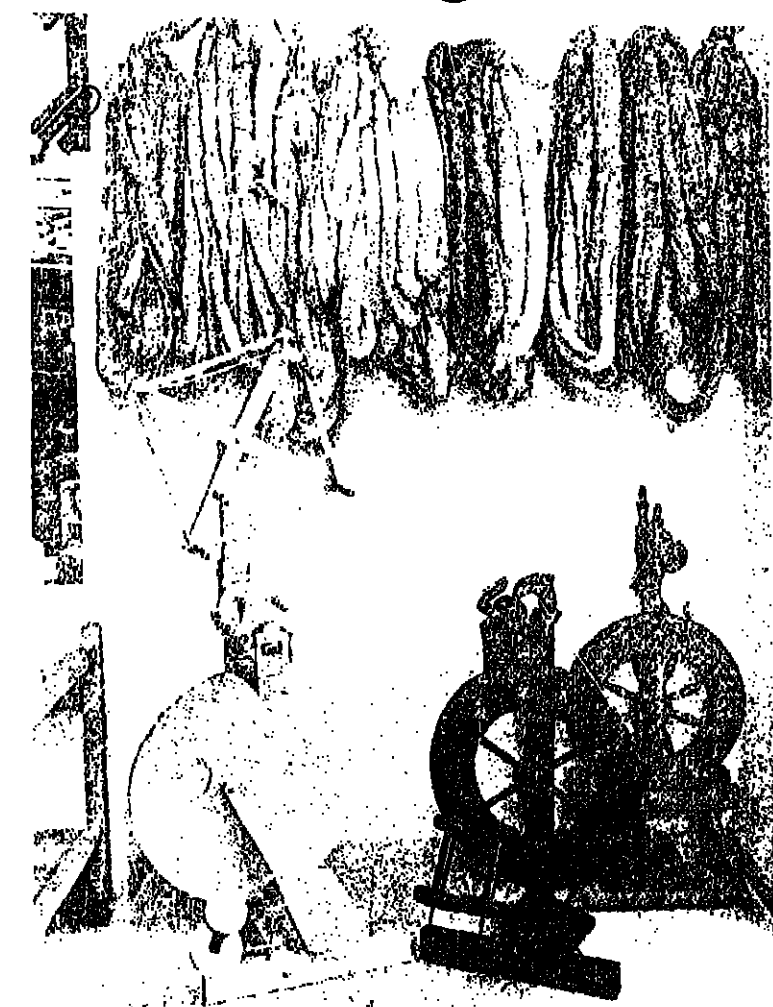
You cannot cease to set  
having never risen  
before.

I wake among the dead,  
the peaceful dead,  
the unbelieving dead  
and so much more.

Daniel Spicehandler



## Local yarn



### MARKETING WITH MARTHA

lar shop hours four days a week, and is closed entirely on Tuesday, Friday and, of course, Shabbat.

Weinroth remains an educator by background and nature, so that handicraft instruction is a major feature of Spin and Spindle. Right after Succot, she will be starting a four-week weaving and spinning course at the ZOA House in Tel Aviv. It will cost the equivalent of \$64 for three hours, once a week, and the price includes use of tools and wool. For those who prefer private instruction, this is available in either city at \$10 an hour. During the initial six lessons, wool is provided free for the "first frame" to learn the various techniques. The second stage is making a runner rug.

At either shop, one can buy the equipment for weaving and spinning. Beyond the simplest hand-held frame loom costing \$36, there is a folding hand loom, for about \$400, while foot-operated looms run from \$500 to \$1,000. A spinning wheel averages \$200. The equipment and smaller tools are imports; the wool itself is all local.

The Tel Aviv premises include a gallery for exhibitions by wall-tapestry artists. Currently displayed are works by Weinroth's daughter Neta, whose work has been on the cover of a Scandinavian weaving magazine; Miriam Dalva, and Hanna and Shlomo Rozen. The tapestry prices are said to be "modest," ranging from \$200 to \$1,500.

ISRAELI WOMEN travelling abroad are apt to return with a year's supply of cosmetics—not surprising, considering the vast prices of most of these things here. The former owner of a local perfumery shop recently cited this phenomenon as his reason for closing down—and reopening as a grocery.

Yet, I sometimes hear opposite stories. One colleague, whenever she travels to the United States, loads her suitcases with skin-care products from a local firm called RVA Israel, which makes "natural and hydro-cosmetics." She takes them for her own use and as gifts or "refill orders."

I was therefore interested to learn that RVA's marketing and export manager, Andre Kraus, was about to leave for the U.S. to seek new markets. The firm already exports to beauty-conscious France, where its products are sold only in pharmacies. It also sells its locally-developed formulas to the firm in Stockholm, Revita, which originally provided RVA Israel with know-how.

RVA was founded in the '60s by a Hungarian-speaking cosmetician from Rumania, Rozsi Kraus. Its management includes her daughter Evi Dror and her son Andre. Officially, he is Dr. Kraus, but his Stockholm doctorate is in art history.

Kraus hopes to sell the Americans the idea that RVA cosmetics are something special on the basis of their hydrocosmetic content. It is fairly common for a cosmetic line to be based on so-called natural ingredients; but there are not many which can also claim to be hydrophilic—i.e., "having an affinity for water."

"Water is not harmful to the skin," asserts Rozsi Kraus. "On the contrary, water is important." The RVA philosophy stresses that the external use of water and drinking plenty of water are both essential to good skin-care.

All RVA skin-care preparations mix well with water. Ideally, they should be applied to the face after it has been moistened with ordinary tap-water or bottled mineral water. The water is said to help the cosmetic products penetrate the skin. Water

can be mixed with RVA creams to adapt them to "the weather or your mood." Water will adjust its creams to different sections of the facial skin, which may not have a uniform degree of dryness or oiliness.

Another special feature of RVA products is that they are "flexible" and can be combined with one another, as well as with water. A certain RVA blue-coloured protein jelly mixed with nourishing oil and a little tonic gives a whitish cream to be used as a moisturizer or facial mask.

TO LEARN about their skins and how to mix and match RVA products, Tel Aviv area women can go to the Ker Institute, the firm's own diagnostic and treatment clinic at 16 Hef B'Yar, Kikar I'amedim. All its products are sold there at the same retail prices as at regular perfumeries, pharmacies, natural food shops, and Kol-Bo Shalom. Shekhem sells RVA with its standard discount. The Hamushib chain does not carry the brand at all.

RVA has begun to use Apple computers to give customers a personalized diagnosis of their skin types and corresponding RVA product needs. A company-trained "hostess" in a store is said to provide the sort of diagnosis which previously had to be made by a professional cosmetician at the Ker Institute. A computer is already in use in the RVA section at Kol-Bo Shalom and others will be working soon in the Super-Pharm chain and elsewhere.

In Israel, RVA products are considered to be in the medium price of skin-care cosmetics, below those of Revlon and Rubinstein and the high-class imports. While the initial price of certain items may not be cheap, RVA says that they are economical in the long run, because its 40-some different products are highly concentrated, and can be mixed with water and with each other.

I wondered whether Dr. Kraus' forthcoming efforts to place RVA preparations—which he describes as a "synthesis of science and nature"—on the American market might not have something to do with the probably free-trade agreement between the U.S. and Israel. But he told me that Israeli cosmetics already enter the U.S. duty-free under its "general system of preference."

What a free-trade agreement would mean to Israeli cosmetics manufacturers, he fears, is even stiffer competition from U.S. cosmetics in the local market. In that event, our firms should try to work harder to reduce prices and/or to convince local consumers that they have something special to offer, as RVA believes it does in the hydrocosmetic approach.

WHILE I CANNOT relate every astute observation on prices sent me by my readers, the following is particularly seasonal:

"Why are Israeli Rosh Hashana greeting cards more expensive in Netanya than in New York?" asks the writer. "In past years, I purchased 'Lion the Printer' cards in packets of eight with envelopes at \$1.25 in midtown Manhattan. I saw similar cards last week (i.e., early September) in a shop in downtown Netanya for \$100 a piece, or 30 U.S. cents, i.e., double what I paid last year in New York..."

I am baffled too. We would expect the opposite—if we lived in a rational economy.

A similar observation came from a New York visitor to Israel who phoned me excitedly to ask why Israeli-made "Man" gefilte fish which he buys regularly in New York for about \$2.20 should be selling in

an Israeli supermarket for \$2.125, which is over \$5, or more than double the price.

It may take a fresh eye from abroad to appreciate just how inflated are the prices of many of our locally-manufactured goods. Whether out of ignorance or laziness or lack of choice, the veteran Israeli consumer is often all too ready to buy at any price.

Perhaps that explains why many of my letters of complaint about high prices come from tourists or new immigrants, rather than from jaded old-timers. It also explains why, on my trips abroad, I walk around supermarkets and department stores with a notebook. Unless we have some idea of what is "normal" on the world market, we will remain ill-equipped to fight high prices here.

AN EXHIBITION of locally-made furniture, "Israel Furniture '85," will open next Tuesday evening, October 9, at the Tel Aviv fairgrounds and continue through Saturday, October 20. It is said to be the largest ever of its kind, with 60 participating members of the Association of Wood Products and Furniture Manufacturers. It will cover 8,000 sq. m. of floor space and will display all kinds of furniture for home and garden, plus furniture for "conventional and computerized offices."

As with similar trade fairs in the past, there will be an entrance fee for the general public—\$1,000 for adults and children of six and over; younger children will be admitted free. There will be a reduction for soldiers in uniform.

The hours are 5-11 p.m. on weekdays, and from the close of festivals and Shabbat until midnight.

BECAUSE IT IS NOT made from wood or by an actual furniture firm, one useful new easy-to-assemble piece of furniture will probably not be seen at the fair, Keter-Plastic has just come out with a set of glass shelves with plastic legs, which it calls a "multilevel organizer."

When the shelves are stacked vertically, the arrangement can serve as a plant-holder, as even the lower shelves get sun via the glass. Or it can be a bathroom stand for towels and toiletries, or bedside or telephone stand. Arranged separately on legs, the shelves will form occasional serving tables.

The product, called "Irgunit" in Hebrew, is available in several colours. When it came on the market a month ago, the smaller size cost approximately \$58,000. It is possible to combine a number of Keter multilevel organizers to form a large display case or even a room divider.

WE ARE CONSTANTLY being urged to use local products instead of imports. Even cats can comply now. If you have been doing its business in imported "Kitty Litter," as mine has, it can try switching to a new local product called "Hatulan," a gravel for feline litter-boxes. The raw material comes out of a quarry at Mitze Ramon in the Negev and is produced for the market by Dogli, the pet food subsidiary of Telma, in conjunction with a Negev quarrying firm. Like its imported counterparts, Hatulan gravel is said to absorb odours from the cat box. It is also supposed to be useful for absorbing grease spills from kitchen floors.

Sold in pet shops, the new Hatulan comes only in a large, eight-kilo economy sack—good for several weekly changings. It carried a retail price around \$1,300 when it was introduced last month. Dogli also makes a counterpart food for cats, called Catli.

Martha Meisels